

# DOWN BEAT

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## Load Too Heavy, Nothing Else Split Up Ork—Woody

New York—"It is strictly a crock of baloney that my band broke up because I wanted to play sweet music only."

So said Woody Herman dalking drew a doid in the dead from his California home.

The clarinet leader told the *Beat*, "We split purely and simply because I had by far the biggest pay-roll in the country (this would put it over \$7,000 a week) and we simply couldn't make it in the face of present-day bookings."

Herman added, "I could have been playing Lombardo style with the Phil Spitalny chorus thrown in, and we still would have busted—the load was too great."

### Bad Concert Luck

Pointing out that the band had bad luck in several of its concert bookings, hitting spots which had never had a concert before, Woody said that where the band had played straight one-nighters under ordinary circumstances, not only grosses but audience reactions ran high.

All this was confirmed by Red Norvo, ace Herman sideman, who told the *Beat* in New York that not only was there good feeling in the band, but that he had never heard anything in his life like the band's sound in its last few weeks together.

Norvo said that they made some records at KFVB in California in the station's auditorium-studio that beat anything now on wax for recording sound.

### No Friction Involved

Both Norvo and Herman indicated that all the alleged fist-fights and scuffles supposed to have taken place were complete fiction, and that Sonny Berman, supposed to have departed in a huff after getting his notice, actually left for treatment for a painful skin disease.

Woody at present is snoozing at his home, doing some work on his band motion picture script and doing a Saturday show as a disc jockey for Al Jarvis.

Norvo is resting in New York City, ready to trek to the coast to soak up some sun and a Local 47 card.

## 'Modern Music' Suspended

New York — *Modern Music*, voice of the long-haired modernists, suspended publication this month after many distinguished years of pioneering in behalf of contemporary "classical" music. Rising costs provided the stumbling block for the sheet that first introduced the opinions of Virgil Thompson, Aaron Copland and others.

## Mildred Bailey Into NYC'S Blue Angel

New York—Mildred Bailey, inactive recently except for Majestic record dates, was scheduled to move into the Blue Angel Jan. 28, according to plans set at press time.

## Drops Stage Shows

Los Angeles—The Million Dollar theater, only house playing live entertainment here, changes to a straight pic policy as of Feb. 4. Spot has been booking jazz names and bands more than occasionally, but found it increasingly difficult to get good attractions at reasonable prices.

## Kenton Krew Kuts A Few



New York—First Capitol recording session of the Stan Kenton band in the new eastern studios is pictured above by staff lensman Bill Gottlieb. At the top are the Pastels, Stan's vocal group, with David Lambert (left) giving special assistance to Jerry Duane, Wayne Howard, Jerry Packer and Margaret Dale for the session only. Below is the maestro, looking rather woozy, talking to Pete Rugolo, arranger, with Harry Forbes in the background.

## Slim's Vout Tale Not So Melloreeney, Gate!

Hollywood—Opening of the new year might have brought headaches aplenty to some people, but to Slim Gaillard, to whom 1946 brought a considerable amount of fame and fortune, 1947 got the down beat on him with an overabundance of the bad luck.

Slim's "home coming" engagement at the Florentine Gardens here, where \$1,500 in green stuff

was his miserly share of the Gaillard trio's stipend for making mayhem on the bandstand, ended most unhappily as Slim was summarily fired for being late on the job too many times. Seems like he had so many autographs to sign at the door. . . .

## Buddy Rich Drops Band, Joins Granz

Los Angeles—Norman Granz, back here briefly following a trip to Mexico City to set future dates south of the border for his jazz concert unit, reported that Buddy Rich has dropped his band and will join the new Granz troupe in time for opening event of new tour, a date at Brooklyn's Academy of Music Feb. 6.

In addition to Rich, unit is to include Roy Eldridge (for first two weeks only), Coleman Hawkins, Illinois Jacquet, Willie Smith, Buck Clayton, Trummy Young, Ken Kersey, Helen Humes and a new bass discovery, Benny Fonesville.

## Ray Anthony Back Into Roseland

St. Louis—The Ray Anthony ork, which opened last night (28th) on a two-week return date at the Chase hotel here, goes back into the Roseland ballroom in New York City Feb. 18 for six weeks. Band had a long engagement there last fall.

## Boyd Raeburn's 30-Pc. Ork NYC Opener Jan. 29

New York—With two dances and a concert in Pennsylvania under their belts, Raeburn's 30 Boyds open here tonight (Jan. 29) at the *Vanity Fair*, swank new nightery occupying the old Zanzibar premises.

Raeburn, with a band numbering eight brass, seven saxes, two French horns, one harp, six strings, four rhythm, and two vocalists, was part of a gigantic production-type show including a 20-girl line, Gertrude Niesen, Hal LeRoy, and three or four other expensive acts.

Observers estimated the budget cost of talent alone as at least \$18,000 a week. They added undoubtedly large nets would be

used to rake in the necessary customers.

Raeburn, who flew part of the band in from the west coast via a playing arrangement with the army, will do two shows daily, with a concert each evening at 7:00-7:30.

### Does Air Shows

The band will do the *Treasury Show* (Saturday afternoons, 4:30-5:00 for CBS) and is dickering for a five-time-a-week half hour from 5:30-6:00, also on CBS, to be called *The Vanity Fair Theater of the Air* with \$2,200 production costs split, one half born by CBS, the other split between Raeburn and the club.

Raeburn's music is being billed as "Creating New Music For a Modern World," which will share poster space with wife Ginnie Powell, doubling as a vocalist. Male slot, balanced between Gene Williams, Jackie Searle and Jay Johnson, was unsettled at press time.

The band will draw scale for the date, with GAC getting no commission. Arrangements for dancing will be by Johnny Richards, under contract to Raeburn, who is coming east to supervise rehearsals, while Boyd will continue to use concert scores by George Handy and Ed Finckel already in his books.

### Press Time Personnel

The strings and harpist were added in New York City. Other press-time available personnel included:

Reeds: Hy Mandell, Ralph Lee, Sid Stoneburg, Buddy De Franco, Raeburn, and Barbara Nelson (billed as "The greatest fem saxist in the world").

Trumpets will include Conrad Gozzo, Ray Whetsol, Irwin Markey, and Pete Candoli; while Al Kluger (drums), Hal Schaeffer (piano), and Joe Rizzo (guitar) will bulwark the rhythm.

Raeburn, who doubles alto, bass-sax, clarinet, and soprano himself, hopes press attention will make the vast quantity of loot lost on the date worthwhile.

Stillman Pond, Raeburn's backer, explained to GAC execs he is sinking so much moo into the band because after lending Raeburn \$5,000 to pay off a pressing creditor, he suddenly found himself in for \$75,000 and figured it was worth spending another \$75,000 to get his original investment back.

Observers here hoped he would get his second \$75,000 back too.

## Les Brown Has Palladium Date

Hollywood—With switching of Stan Kenton to Avodon, Palladium has now definitely scheduled Les Brown to follow Vaughn Monroe on March 18. Brown, who is vacationing here, will re-organize with ork recruited locally. Butch Stone and several other Brown key men will remain in line-up.

## Billy Butterfield Into Donahue's

New York—After a trek of one-nighters across the country and a series of theater and club dates in the New England states, Billy Butterfield will take his 14-piece band into Donahue's, Mountain View, N. J., for an indefinite run.

## Arcadia Returns To Name Band Policy

New York—Broadway's Arcadia ballroom in face of current trends in the opposite direction returns to a name band policy Thursday (30) when Jimmy Palmer comes into the Mazda Lane dancery for two weeks to be followed by four-week stint featuring Randy Brooks.

Spot will reopen its WOR-Mutual wire which has been on the hook during the current reign of rumba bands.

## Masters on Mercury

Chicago—Frankie Masters has signed a one-year pact with Mercury Records calling for a monthly disc release. He will also cut more sides for Lang-Worth transcriptions while here next month.

## Django Out Of Cafe Society

New York—Future plans for Django Reinhardt, who recently closed at Cafe Society Uptown, at press time were unsettled with Joe Wolfson of the William Morris agency trying to uncover a spot to place the French guitarist.

Wolfson is building a deal to sell Django's talents to pubbers either as single sheet interpretations or in book form. Other plans in the blueprint stage may take Django to the coast.

## Boyd Raeburn On The Cover

Broadway right about now is sitting up and taking note of the new Boyd Raeburn band's opening at one of its more opulent clubs, the *Vanity Fair*. Leaderman Boyd, by our cover slant, obviously is a musician, it's his versatility that amazes us. And he manages to play most of them as well as handle the front man duties with his controversial, thoroughly musical crew.



## Nothing Fabulous In 'Fabulous Dorseys' Pic

New York—*The Fabulous Dorseys*, pic-biog of the famed music-brothers, was sneak-prevued here three weeks ago at a mid-town picture house to an audience including the Dorseys plus wives, Stuart Foster, various Dorsey sidemen, song-pluggers, friends, and people who paid to get in.

Universal reaction was that both Jimmy and Tommy turned in ster-

ling performances, both showing none of the woodenness that too often handleaders have considered stylish on the screen.

Pic itself was not the greatest, dragging badly in spots, and with a hoked-up ending involving a very badly presented clarinet-trombone concerto written for the two stars and a Paul Whiteman concert band by Leo Shukin.

### Biog Fairly Accurate

Biographical details are reasonably accurate though Jimmy himself felt there was a little too much broguing and added that the radio station broadcast, supposedly broken up by a clam-bake between himself and his brother was actually stopped because the whole band walked over to the window to watch a five alarm fire.

Janet Blair, ex-Hal Kemp singer, sang in most undistinguished fashion, often being miserably flat, and looking considerably underweight.

Musicians present noticed many inaccuracies: the piano behind *To Me* was certainly not late 20ish in style, while an early dance audience was complete to high collar and Miss Blair's 1946 dressing.

### Dixie Jam Session

The old Dorsey Brothers theme *Sandman* hit a faster tempo than of yore, while the Onyx Club jam session presented Charlie Barnet Ziggy Elman, and Art Tatum, joining Ray Bauduc, and the brothers in a two-beat, dixie blues!

Camera fiends might check the photography of this scene against that of Warner Brother's *Jammin' The Blues* for the difference between merely good and imaginative lens work.

Throughout the score, the original arrangements played by the old combined band, and the later separate bands are modernized in spots, most noticeable section occurring with the trumpet team chorus in *Marie*.

### O'Connell Disappoints

Henry Busse and Mike Pingatore get solos in the Whiteman scenes, while Helen O'Connell and Bob Eberly were brought in for Jimmy's sequence. O'Connell fans will be disappointed, as Mrs. Smith sings with none of her old enthusiasm and infectiousness, and all of her old defects.

Despite a plot which kills the pace and inadequate performances by the Hollywood regulars assigned to the pic, this is certainly a good try, the best yet at presenting what band life is like, and the amount of work it takes to become a band leader.

Outside of Jimmy and Tommy, who can be thoroughly proud of their work, nobody concerned including the grosses, will emerge exactly covered with spangles.

—mix

## Freddy Nagel's New Canary



Milwaukee—New charmer with the Freddy Nagel band, which opened an engagement January 21 at the Schroeder hotel here, is Jane Easton.

## George Lugg In Tragic Death

New York — The body of George Lugg, trombonist last with Art Hodes orchestra at the Ole' South, was found in the



George Lugg

mud of Little Neck Bay, Long Island, near a railroad trestle located just outside his home town of Bayside. Lugg, who was reported missing just before Christmas when he failed to return from a union meeting, was found Jan. 6. His body, fully clothed, had presumably been in the water since the holiday.

Evidence accumulated by his wife and friends indicated that Lugg had come home late, passed his station and had decided to walk back along the tracks. It was thought that while crossing the trestle, he fell off into the North Shore waters.

Lugg is survived by his wife.

## Tiny Brown Fronts

Hollywood—Tiny Brown, Slim Gaillard's ex-bassist, took his own unit of Lucky Enols, guitar, and Bill Austin, piano, into the Bonanza club, Reno, for GAC. They opened Jan. 20.

## Hot With Sterno

New York—When the Stan Kenton band cut the calypso, *Feet Too Big*, in the new Capitol Manhattan studio, Stan added two men from the Machita rumba band for effect.

Eyes bugged out like cup mutes when Pedro Allende showed up for the session with his bongo drums and a can of sterno. Gimmick was that Allende used the sterno to tune his bongos. He lighted the juice and waved his drums over the flame until the hides reached the proper tension for the tone desired.

## Supreme Court Has Readying Tax Case

Washington — Whether ballroom owners or orchestra leaders are responsible for the social security taxes of band members will be decided shortly by the supreme court, which has agreed to judge a critical case involving the Crystal and Geer ballrooms, both of Iowa. Previously, the U. S. district court had ruled that standard AFM contracts requiring ballroom owners to assume the responsibilities of "employers" were illegal. A subsequent court of appeals decision decided in favor of the contracts.

## Model Cuts for B & W

Hollywood — Annette Warren, whose activities have included concert performances as a pianist, radio acting, modeling for national mags, singing sultry songs in niteries, has been signed by Black & White. She cut her first sides backed by Phil Moore studio ork.

Down Beat covers the music news from coast to coast—and is read around the world.

## Posin'

by Bill Gottlieb

### THE POSER

Harmonica players can't get union cards because the AFM says they're not musicians. Do you agree?

### THE POSERS

Harmonica players, etc.

Learned Larry Adler was puffing away in recital series with dancer Paul Draper at City Center. Hacked way through reluctant publicity staff & found Larry ready with fast reply, which he blew through harmonica:

"The Union doesn't recognize harmonica players and vice versa." Period.



Larry

Decided to get the Union side of things; so went to phone & called Dick McCann, prexy of Local 802 who, loyal to James C., proclaimed:

"To tell you the truth, I never thought about harmonicas in musical terms. Then Larry Adler came along, and . . . well, I still don't."

To get unbiased answer, went far afield, to wit: Eddie Condon's saloon.

Pounded upon unwary pianist, Gene Schroeder by name.

"I don't know what to say about the harmonica. But I have some musician friends who'd swear by it if the harmonica player played two-beat and came from New Orleans or Chicago."

Wired Washington, D. C., for opinion of harmonica virtuoso John Sebastian, who replied at length, thoughtfully not reversing charges:

"There was music before unions. There were instruments before unions. I have endured endless un musical sounds produced on highly respected & respectable 'unionized instruments.' I'm afraid that whether an instrument be musical or not depends upon the ability and integrity of the performer and the agreeable impression on audience."

Bumped into trumpeter Herman Grimes, who was on way to join Ellington's ork:

"Are you kidding? How can any character get music blowing into all those little holes? I did know a guy back in Seattle who could get some music out of a harmonica; but he used to blow it through his nose."



Herman

Want your band or combo listed in the Band Routes column? See page 22.

## Delaunay Back In Country

New York—Charles Delaunay flew in from France early this month to correct final proofs of his newest edition of *Hot Discography*, authoritative record guide. Book will be published by Capitol Songs, same firm that recently issued Dave Dexter's *Jazz Cavalcade*.

Delaunay brought with him a new guitar for countryman Django Reinhardt, who has been unable to find an American box to his liking. Delaunay, however, managed to break the long-awaited instrument in transit!

*Jazz Cavalcade*, incidentally, is being promoted on the air, with Capitol Songs buying time on Fred Robbins' disc show.

## Rosetta Tharpe In Legal Deal

New York — Sister Rosetta Tharpe, blues singer who recently turned religious singer, reportedly is facing a \$10,000 suit charging the famous chanter with skipping more than 30 religious concerts throughout the southern states.

Sometime ago, Sister Tharpe claimed she had quit bands and night clubs to devote her time and talents to church engagements. Shortly thereafter, she began a series of one-nighters and club dates in the mid-west and south with the Lucky Millinder band.

Repeated warnings to the singer not to accept church-sponsored affairs then double in niteries are believed to have been the fly in the booking ointment.

## Harlem Ainer Takes A Look For Talent

New York—*Harlem Hospitality Club*, Mutual's Monday through Friday afternoon ainer, is on a talent hunt for deserving though unknown colored musicians or artists to be guests on the half-hour program.

Butterfly McQueen, singer and comedienne last seen in the film *Gone with the Wind*, recently was signed as a regular featured entertainer on the show portraying a gal in need of a man. Other regulars on the stint are Willie Bryant, Maceo Birch and the music of the Loumel Morgan trio.

Show, produced by George Brengel, has had Teddy Wilson and Sarah Vaughan as recent guests.

## Varnum on Road for Pitt Symphony Ork

New York—Wayne Varnum, Columbia Records publicity man, has taken to the road as advance agent for the Pittsburgh Symphony orchestra. Columbia's hope is to build the ork into a classical best seller.

Christine Edwards has become the editor of Columbia's consumer mag, *Disc Digest*. New head of transcription service and production department is Arthur Tobor.

## Desmond On Coast

Hollywood — Johnny Desmond, singer with late Glenn Miller's over-seas service ork, has arrived here for confabs on picture deal. Meantime he was set for guest shots on Jo Stafford-Chesterfield airshow.

## Sensational All-Star Apollo Wax Session



New York—One of the more sensational Apollo sessions was the one above, with Hy White, guitar; Charlie Shavers, trumpet; Ben Webster, George Auld and Coleman Hawkins, tenors; Specs Powell,

drums; Israel Crosby, bass, and Bill Rowland (not shown) at the piano. The group cut *Pick Up Boys*, *Porgy*, *Uptown Lullaby* and *Salt Peanuts*.

M. D.



## New For Award

Chicago prepared fresh pro concert in sent by Opera ne February concerts such as *Endo In* will be sch At least be present



Duk high in the quite cop During work bro Opera sta tion of t be award winner in sweet ba Brown, C all indivi will recei Followi

THE 1. Blutopia 2. Moon M Ray M



New ant at J too, and she is, f



## by Eddie Ronan



Bling's show will be replaced by a live musical stanza for the summer months and agency execs seem to be as much in the dark concerning later plans as the man in the street.



## Billy Eckstine Takes Film Test

Hollywood — Billy Eckstine made a quickie jump here from the east recently for screen test at MGM. Studio declined to reveal plans, if any, for him.

It is reported here that Eckstine will dissolve his large band in New York and come here shortly for tour of coast cities backed by small combo of top jazz stars.

## Bing Yodels

Hollywood—Bing Crosby's hep following is in for a jolt when they see and hear him in *Emperor Waltz*, some scenes of which are laid in locale representing Swiss Alps. Der Bingle, who has been known to let a bit of hill billy crop out in him at times, goes farther in this one and lets out with a genuine yodel in a new Burke-Van Heusen number, *Friendly Mountains*.

## Jazz Puppetoons Will Be Completed

Hollywood—George Pal, producer of the Paramount *Puppetoon* shorts who put three important musical subjects on the shelf a while back in dispute with Screen Cartoonists' Guild, has come to terms with the union and will complete the three projects. They are Duke Ellington in *A Date with the Duke*, Woody Herman in *Rhapsody in Wood*, and Tubby the Tuba.

# All-StarOrkResults For 10 Year Period

This is the second and last part of Mike Levin's article analyzing the results of ten years of the *Down Beat* poll. The first part, in the preceding issue, analyzed the band trends, small combo and vocalist results. This article deals with the all-star band, the comparative standings, and the trends in music which they indicate.

Here are the tabs for the last ten years on *Down Beat's* All-Star Band with some comments on the current winners and past losers:

### Leader and favorite soloist

Benny Goodman (1937-1941)  
Harry James (1942)  
Benny Goodman (1943-1946)

Fact that his ex-lead trumpeter has been the only man to unseat him over a decade period is a deserved tribute to clarinetist Goodman, who, despite his stubborn unwillingness to use his ability progressively in band music, is a superb soloist.

Bill Harris and Duke Ellington displacing the traditional Gene Krupa and Harry James were a surprise, while Teddy Wilson, finishing seventh ten years ago, landed in 62nd place this time. Be-bopists will note with glee that Dizzy Gillespie garnered chair six, an indication of increasing public acceptance of the shy-guy's horn work.

### Trumpets

Year	First	Second	Third
1937	Harry James	Bunny Berigan	Louis Armstrong
1938	Harry James	Bunny Berigan	Louis Armstrong
1939	Harry James	Ziggy Elman	Bunny Berigan
1940	Ziggy Elman	Muggsy Spanier	Cootie Williams
1941	Ziggy Elman	Cootie Williams	Ray Eldridge
1942	Roy Eldridge	Ziggy Elman	Bobby Hackett
1943	Ziggy Elman	Bobby Hackett	Rex Stewart
1944	Ziggy Elman	Roy Eldridge	Bobby Hackett
1945	Ziggy Elman	Roy Eldridge	Charlie Shavers
1946	Roy Eldridge	Ziggy Elman	Charlie Shavers

The regulars won again, but there were a flock of lesser known hornmen like Pete Candoli, Ray Linn, and Cat Anderson in there showing. James, by the way, was out of the running after 1940 since a poll rule went into effect barring leaders from band positions.

### Trombones

Year	First	Second	Third
1937	Tommy Dorsey	Jack Teagarden	Juan Tisol
1938	Tommy Dorsey	Jack Teagarden	Vernon Brown
1939	Tommy Dorsey	Jack Teagarden	Glen Miller
1940	Jack Jenny	J. C. Higginbotham	Lawrence Brown
1941	J. C. Higginbotham	Jack Jenny	Lon McGarity
1942	J. C. Higginbotham	Lon McGarity	Neal Reid
1943	J. C. Higginbotham	Lon McGarity	Jack Jenny
1944	J. C. Higginbotham	Lon McGarity	Lawrence Brown
1945	Bill Harris	J. C. Higginbotham	Lawrence Brown
1946	Bill Harris	Lawrence Brown	Kai Winding

Plenty of younger guys making it here, including Harris, the brasser of the Herman band, Kenton's Winding, and 52nd streeters like J. J. Johnson and Vic Dickenson following along. Latter, a sick man, is rated tremendous by all that have played with him. Duke's Brown stayed because he still plays ideas; Higgy exited because he stuck to straight blasting without changing his patterns. Watch out this season for 14th placer Vern Friley (with the Ray McKinley band).

### Alto Sax

Year	First	Second	Third
1937	Jimmy Dorsey	Johnny Hodges	Toots Mondello
1938	Jimmy Dorsey	Johnny Hodges	Frank Trumbauer
1939	Jimmy Dorsey	Toots Mondello	Johnny Hodges
1940	Johnny Hodges	Toots Mondello	Byron Brown
1941	Johnny Hodges	Toots Mondello	Willie Smith
1942	Johnny Hodges	Toots Mondello	Les Robinson
1943	Johnny Hodges	Toots Mondello	Johnny Bothwell
1944	Johnny Hodges	Toots Mondello	Willie Smith
1945	Johnny Hodges	Willie Smith	Toots Mondello
1946	Johnny Hodges	Willie Smith	Charlie Parker

Another be-bop stalwart, Charlie Parker, crept in, though it's probable his health will keep him from playing much this year. Hodges will probably be selling cows before he loses this slot.

### Tenor Sax

Year	First	Second	Third
1937	Chu Berry	Bud Freeman	Eddie Miller
1938	Bud Freeman	Chu Berry	Eddie Miller
1939	Coleman Hawkins	Charlie Barnet	Eddie Miller
1940	Eddie Miller	Tex Beneke	Chu Berry
1941	Tex Beneke	George Auld	Eddie Miller
1942	Tex Beneke	Ben Webster	Vido Musso
1943	Vido Musso	Tex Beneke	Corky Corcoran
1944	Lester Young	Tex Beneke	Ben Webster
1945	Charlie Ventura	Phil Phillips	Lester Young
1946	Vido Musso	Phil Phillips	Coleman Hawkins

Vido Musso was fourth in 1937, he's first now—a credit to his blowing power if nothing else. Eye-worthy that Coleman Hawkins and Lester Young, two prime influences on this instrument, have grabbed so few positions over a ten year period in the poll.

### Clarinet

Year	First	Second	Third
1937	Benny Goodman	Artie Shaw	Jimmy Dorsey
1938	Benny Goodman	Artie Shaw	Irving Fazoila
1939	Benny Goodman	Artie Shaw	Jimmy Dorsey
1940	Irving Fazoila	Johnny Mince	Barney Bigard
1941	Irving Fazoila	Johnny Mince	Barney Bigard
1942	Pee Wee Russell	Irving Fazoila	Johnny Mince
1943	Pee Wee Russell	Irving Fazoila	Buddy De Franco
1944	Pee Wee Russell	Buddy De Franco	Irving Fazoila
1945	Buddy De Franco	Pee Wee Russell	Barney Bigard
1946	Buddy De Franco	Jimmy Hamilton	Barney Bigard

Ten years ago, only four out of the clarinet list were men not completely dominated by the New Orleans-Chicago school. This year, only five of them are, indicative of the turn-over that is taking place in jazz names. The redoubtable Russell finished sixth in '46.

### Baritone Sax

Year	First	Second	Third
1944	Harry Carney	Ernie Caceres	Earl Carruthers
1945	Harry Carney	Ernie Caceres	Skip De Sair
1946	Harry Carney	Ernie Caceres	Serge Chaloff

Carney and Caceres rightfully hold their lead positions—they play that well. Good to see Serge Chaloff cop third, though—he is one of the most original thinking musicians now playing baritone—with the technique to back it up, too.

### Piano

Year	First	Second	Third
1937	Teddy Wilson	Bob Zurke	Jess Stacy
1938	Teddy Wilson	Bob Zurke	Jess Stacy

(Modulate to Page 21)

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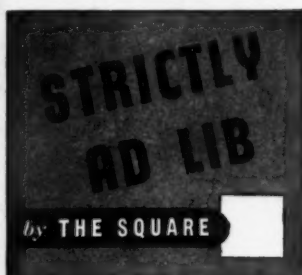
troit auto Cozzo, He didn't jo Raeburn. Look fo Bing's ain mer repl drops Cr an ABC way out Christy s alto staly ington, I spiking linked he world na

Music their prin threaten Jackie C who has tice of h Chicago, of Freder Stoller, e stick in l Mundell Kinley, t guitarist Buddy poll top Nita to t who also for his b Jacquet a week, with Pa with Pau crew... its presi seeks ne Irv E Frederic manager will do a Paul E

Sa

Lake king w relaxes at the tion at carniva





Joan Edwards is suing the Hit Parade for breach of contract, claiming that she moved her family to the west coast without being warned that she will be replaced by a string of guest stars, probably starting with Dinah Shore. Andy Russell will remain on the program, at least temporarily. . . . Jack Whittemore has resigned from the band department of MCA and may become a personal manager.

Somebody somewhere must need an "A" real badly. He stole two oboes, valued at \$600 each, from Ray Still and Martha Soffer, both of New York's National Orchestra Society. . . . Doris Fisher, song writing partner of Allan Roberts, will be married next month to Charles Gershenson, a Detroit auto large one. . . . Conrad Gozzo, Herman Herd lead trumpet, didn't join Claude Thornhill, but Raeburn.

Look for Peggy Lee to step into Bing's air spot, at least as a summer replacement, and if Philco drops Crosby entirely, watch for an ABC music exec to be on his way out soon thereafter. . . . June Christy and Bob Cooper, Kenton alto stalwart, were wed in Washington, D. C., earlier this month, spiking rumors which have linked her to several other music world names.

Music publishers are rushing their print orders in the face of a threatened lithographers' strike. . . . Jackie Cain, the Milwaukee lass who has the hipster set taking notice of her work at Jump Town in Chicago, has signed with Joe Callan of Frederick Brothers. . . . Alvin Stoller, ex-TD drummer, plans to stick in New York and study. . . . Mundell Lowe, gitman with McKinley, is raving about a Philly guitarist named Tal Farlow.

Buddy DeFranco, Beat clary poll topper, flew east with wife Nita to tootle for Boyd Raeburn, who also snagged Pete Candoli for his brass section. . . . Illinois Jacquet asked Granz for a grand a week, so he ain't gonna tour with Norman, who is flirting with Paul Gonzales of the Basie crew. . . . Cosmo disc firm ousted its president, Nick Wells, and seeks new execs and new money.

Irv Brabec, formerly with Fredericks, is the new personal manager for Mildred Bailey, who will do a *Down Beat* sponsored, Paul Eduard Miller produced

## Ruth Returns



Hollywood—After being out of the limelight for a decade, Ruth Etting sang again on the Rudy Vallee radio show January 21, with her husband, Myrl Alderman, arranging and conducting for her. Ed Fishman talked her into the comeback, but has turned management over to Joe Glaser.

concert at Kimball Hall in Chicago on March 30. She may bring Teddy Wilson as accompanist. . . . Johnny Bothwell bought a 21-seat GMC bus for his band, and Frankie Masters has a similar land yacht that is a production.

High cost and scarcity of building materials postponed plans of the Hotel Sherman to drop bands and redecorate the College Inn as an eating place, sans music. Ted Weems is set for an indefinite engagement, following Raymond Scott on February 28, and probably will be playing for an ice show. . . . Jack McVea, Louis Jordan, Johnny Mercer and Count Basie all beat Dusty Fletcher to the waxing of *Open The Door, Richard*, a routine which he has been using for more than 15 years. Dusty's platter bears the National label.

Fletcher Henderson, working quietly away at the Club DeLisa on Chicago's south side, has a wonderful, jumping band. . . . Morocco club, perennial white elephant of Hollywood Boulevard, is doing big biz for the first time, with Frankie Laine and the Red Nichols combo. . . . Maury Amsterdam says that a quartet is made up of four guys who think the other three stink.

## Pluggers Form Own Firm

New York—Two music business evergreens with homonymic names have fused their efforts to organize their own publishing company and are currently plugging two tunes *Mabel*, *Mabel* and *You Never Miss the Water Until the Well Runs Dry*. The two guys are Juggy Gayles and Jackie Gale, the firm is United Music Corporation.

Juggy has been with Feist mu-

## Saxie Dowell And Bride



Chicago—Wedding day picture, this—bandleader Saxie Dowell and his bride, Claire Oldsen, who were married New Year's Day here. Saxie currently has his band at the New Kenmore hotel, Albany, N. Y., while his bride is continuing as WGN-Mutual remotes head.

sic for the last four years and both were for a long time associated with Burke and Van Heusen.

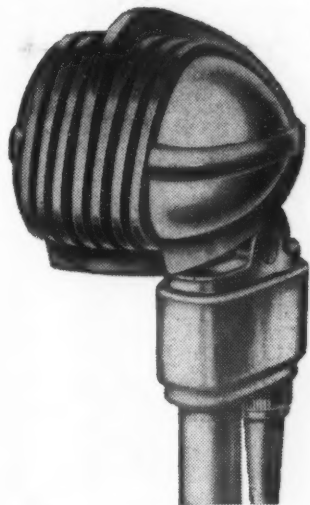
*Mabel*, the tune that it took three writers—Irwin Drake, Jimmy Shirl and Henry Manners—to recast out of Dvorak's *Humoresque*, is the new company's top tune.

## Delta Rhythm Album

Hollywood — Delta Rhythm Boys, who switched from Decca to Victor label Jan. 1, have cut an album as their first offering on the RCA label. Unit is heard on Joan Davis-CBS show and Amos 'n Andy NBC airer.

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## Sad Monarch



Lake Placid, N. Y.—Saddest king we ever saw, Sammy Kaye relaxes for a few regal moments at the rehearsal of his coronation at the 21st annual winter carnival here this year.



## LOS ANGELES BAND BRIEFS

Stan Kenton at the Avodon (opening Feb. 4) and Bobby Sherwood, with a re-organized band, at the Casino Gardens, are the main attractions for music-minded dancers here this month. It's a big test for both bands, with Kenton in the Avodon, where Woody Herman flopped boxofficially, for only \$500 a week less than Herman, and Sherwood apt to stand or fall on the strength of his showing at the beach spot.

Vaughn Monroe, who is due at Palladium Feb. 4, not expected to have easy sledding, either, what with general business conditions being what they are in the dance business . . . The Plantation Club,

recently housing George Washington ork, folded again . . . Slapsy Maxie's still bills it as "Matty Malneck's Orchestra" but director's chores have been taken over by Accordionist Milt DeLugg. Matty, busy with radio shows, is rarely on the stand.

Gerald Wilson and new seven-piece outfit caught the Downbeat club assignment as we predicted in previous column. . . Leo Saddy ork, which did a five-year stint at Rendezvous in Santa Monica, returned as owner George Kennedy resumed personal management.

### Notings Today

Club Alabam, landmark among the sepiu section niteries, finally went on the auctioneer's block as creditors closed in. . . Willie Smith disappeared from line-up of Roy Eldridge combo at Billy Berg's couple of weeks before Roy closed and his place was taken by another Down Beat poll winner, Buddy DeFranco, who came in for a short time before

## News Again

Los Angeles—Artie Shaw's in the papers again. This time cited to show cause why his driver's license should not be revoked for having been charged with nine traffic violations in last three years, six of them in 1946. Hearing was set for Jan. 19.

going east with the Raebirds. Red Nichols band, with added spark of Lou McGarity's slip horn, and the soloing of Frankie Laine, has given a real lift to the Morocco.

Pinky Tomlin has done a new recording of his song *Object of My Affections* for University label. Pinky hopes song is in for big revival on strength of use in *The Fabulous Dorseys* flicker. It is more than 10 years since Pinky flashed to over-night fame on his original waxing of the song with Jimmy Grier.

## Mel Torme At Hwd. Bocage

Hollywood—Mel Torme, who dropped his vocal combo recently in favor of career as a single, was scheduled to make his first local solo appearance at Billingsley's Bocage starting Jan. 21. Page Cavanaugh Trio, rapidly rising instrumental unit, was signed to open at nightery on same date and will back Torme's vocal offerings.

## Ray Bauduc Rejoins Crosby

Los Angeles—Ray Bauduc has joined the Bob Crosby band, replacing Ralph Collier. Crosby band left here on theater tour latter part of January, will play Orpheum, Minneapolis, week of Jan. 30; Chicago theater, Chicago, week of Feb. 7.

## Kenton Forced West To Play Avodon Date

New York—Despite a successful recording session at Capitol's new Manhattan studios upon which hung the decision to keep the Stan Kenton band in the east for the next few months, the artistry pianist will be forced to swing his band westward to fill a "long forgotten" date Feb. 4 at the Avodon ballroom. The date, made last summer before Kenton came east and cancelled verbally during the early winter lull by Kenton's personal manager, Carlos Gastel, and Avodon ops, has thrown Stan's spring plans into a fit.

With the rebirth of the Avodon date, Stan's eastern plans for a much desired theater and one-nighter tour are snafu'd, but good.

Barney McDevitt, representing the ballroom, all but threw the book at Gastel when the band manager came around to pick up the "cancelled" contract. He was said to have threatened court suit unless Kenton fulfilled the four-week date beginning Feb. 4. Gastel could do nothing else but agree, thus bringing the band to the coast three months prior to their carefully worked out plans.

### Basie Hypoed Biz

Close observers believe McDevitt's decision to hold Gastel to his binder came on the heels of Count Basie's recent success in the spot. Prior to that, the Avodon had been in the slump which had settled over many band salesrooms.

At the eastern recording session, Stan cut *Feet Too Big*, a Cuban calypso with bolero tempo, and a pop ballad, *After You*. Kenton added two men—Pedro Allende, bongos, and Hore Hangua, maracas—from the Machita rhumba band for effect on *Feet*, a narrative bolero written by Hernandez Brana and sung on the date by June Christy and the Pastels, new Kenton vocal group. Pastels also handled the vocal on *You*.

Cutting of the two tunes was the curtain-opener on Stan's recording blueprint for '47 which calls for a division of his output to half commercial and half artistic. *Feet* and *You*, pressed back to back, will be the first platter in the commercial or juke box series. Every other month, the band will cut two commercial sides for this series. On alternate months, Kenton will etch a pair for the regular artistry or progressive jazz series.

Plan was drafted to spur Kenton's commercial standing by aiming a special bi-monthly juke box release at the nation's jukeboxes. Kenton and Capitol execs expressed feeling that Stan's artistry series was too hip for the regular-run box outlets.

### Vido Rejoins

Following an in-again-out-again routine, Vido Musso, the troublesome tenorist who recently folded his band on the coast, was reported at press time to be joining the band during its Adams theater dated in Newark beginning Jan. 16. Vido sparked the Kenton reed section on many of the band's top discs.

Kenton is seeking a new band boy to replace Ed Gabel, who has been upped from band and general property man to Stan's personal aide on the road. Gabel had been band boy for two years.

Milton Karle, Kenton's flack, reports Stan is dicker for a 44-passenger bus to carry the growing group on one-nighters. Bus is to be a new streamliner with all modern conveniences. As it stands now, the Kenton mob numbers 20 musicians—six saxes, five trumpets, five trombones, four rhythm including Stan on piano—the Pastels, June Christy, advance-man Gene Howard, arranger Pete Rugolo, secretary Dorothy Gloga, personal manager Carlos Gastel, personal aide Ed Gabel and flack Milton Karle. Band salary now exceeds \$7,250 weekly.

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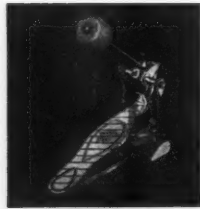
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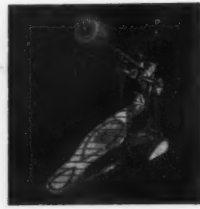
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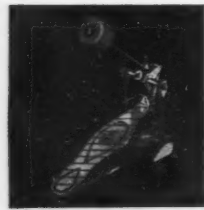
8. Individual adjustment of spring tension.



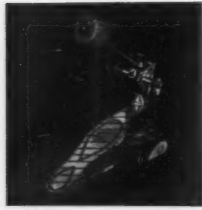
9. Drum hoop protected by large rubber grip.



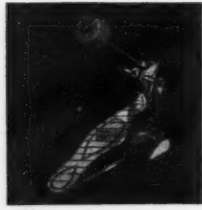
10. Oilless, graphite impregnated bronze bearings.



11. One-piece construction prevents posts from loosening.



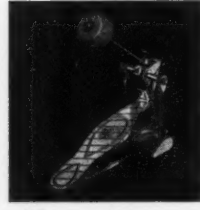
12. Single roller bearing prevents side friction.



13. Direct connections eliminate moving shaft.



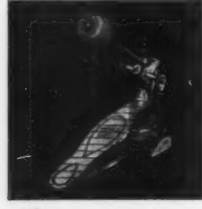
14. Direct line center spring prevents side sway.



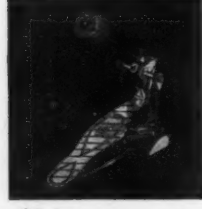
15. Twin connecting arms keep footboard true.



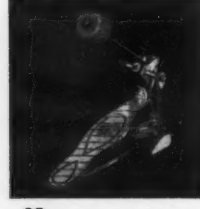
16. Roller bearing gives smoother action.



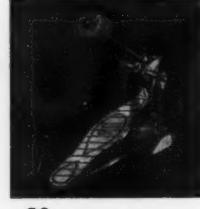
17. Strong cast aluminum alloy footboard.



18. Toe stop on footboard prevents slipping.



19. Pedal assembled or disassembled with one hand.



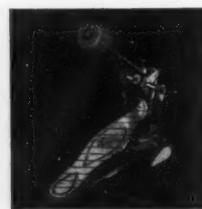
20. Beautiful streamline, teardrop design.



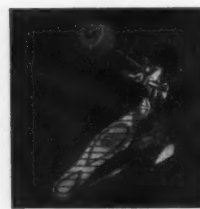
21. Perfectly balanced for maximum foot ease.



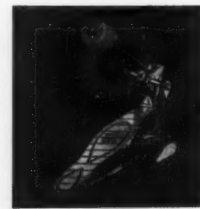
22. Designed like a fine precision instrument.



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By Charles Emge

While awaiting—with misgivings—the release of the recently completed “jazz pictures” *New Orleans* and *The Fabulous Dorseys* I took a look-in on early stages of the long-awaited Tschalkowsky biographical, a venture planned at one time or another by practically every movie maker in Hollywood, and finally before the cameras as an independent production engineered by Nathaniel Finston and Ben Glazer.

Co-producer Finston is an able, well-schooled musician (a successful theater and symphony conductor before he became successively music chief at Paramount and MGM), so if the working-over given Mr. T. in this opus, tentatively titled *The Tragic Symphony*, fails to pan out musically, no one can blame it on musical ignorance in the production department.

There are no top names in the cast. The role of Tschalkowsky went to Frank Sundstrom, a Swedish actor who will be making his first Hollywood picture. Audrey Long has the principal girl's role. Gale Sherwood, known as a singer, has a prominent part. But Finston is counting on draw mainly on Tschalkowsky's music, which, thanks to Tin Pan Alley songwriters and arrangers, is now as well known to the movie-going public as that of Irving Berlin.

Most of the symphonic material in the picture has already been recorded. Finston grabbed members of the Los Angeles Philharmonic during their Christmas vacation, the only time they are free (except in summer) to do studio work. The story will be a romantic, not realistic, treatment.

The most interesting figure connected with the picture is a

## Bernstein Has Film Role

New York—Playing the role of a young American conductor and pianist, Leonard Bernstein, music director and conductor of the NYC symphony, has been signed for a starring part in *The Beckoning Fair One* to be produced by the new Mary Pickford-Lester Cowan production company.

Bernstein's binder calls for services as an actor as well as creator and conductor of the film's musical score.

## Modern Music Takes Over Plant From ARA

Los Angeles—Modern Music record company, which has been quietly hanging up big sellers (Hadda Brooks platters) while other indies faltered or fell by the wayside, has purchased pressing plant and other facilities of the defunct ARA plattery. M.M. will also take over and occupy the former ARA offices at 686 No. Robertson.

New Modern Music plant will have a capacity of a million records per month. To facilitate distribution firm will establish offices and warehouse in St. Louis, Mo., to service eastern territory.

## Spencer Finesses Band Out of Date

Hollywood—The Earle Spencer orchestra has been dropped as an account by the Thompson & Gillett publicity firm due to unfavorable publicity concerning the band.

Seems that the Spencer crew tried to finesse a date as relief band at the Avodon ballroom with a barrage of phone calls and box office attacks asking about the band's date. Avodon officials, suspicious, nixed out Spencer and filled spot with Billie Rogers' new sextet.

spry, ageless little man who holds the loose title of “technical advisor.” I spotted him sitting unobtrusively on the sidelines at a pre-recording session. He is a man who has already become something of a legend and many people have forgotten that he is still with us in person. The public hardly knows his name but you'll find plenty of space devoted to him in any “Who's Who” in music—Modest Altschuler, the man who as a self-appointed musical ambassador from Russia, introduced Tschalkowsky to the U. S. Altschuler was a student at the Moscow Conservatory when Tschalkowsky was its leading figure. Today he is the most important link between present-day musicians and the great Russian composer.

It almost floored me to discover that Dr. Altschuler was quite familiar with *Down Beat*. He remarked, “Oh, that jazz magazine. Certainly I know it (and he didn't say “jazz” with contempt). I like jazz. It is truly American, and all music that is truly American is good music, including hill billy. Soon our symphony orchestras will be composed almost entirely of musicians with training in jazz orchestras, and they will be the greatest orchestras ever heard.”

## Girl Leads Popular Combo



Hollywood—Emma Lou Welch is doing okay at the Rounders club with her small combo, Herbie Stewart, tenor; Frank Davenport, piano; Danny Gardner, drums and Bob Stone, bass. She records for Exclusive, and made good showings in recent polls, both as a singer and with her combo.

## Andy Russell Clicks In First Movie Role

Hollywood—Studio grapevine has it that Andy Russell looks so good in his work in his first major movie role, the lead in the Sam Coslow production *Copacabana*, now nearing completion, that starring roles have been

offered by three other movie makers. Coslow holds option on the singer.

Hollywood—Xavier Cugat is slated to open Monte Proser's Hollywood *Copacabana*, as the erstwhile Trocadero will be known when Proser opens it around March 1.

## Basie Cuts Victor Sides

Hollywood—Count Basie's first waxings under his new Victor pact were *Bill's Mill*, an original by Basie, and *Open The Door, Richard*, novelty popularized by Jack McVea's version, currently selling so fast that one retail dealer here reported that disc was paying rent on establishment.

Basie moved from here to Detroit for stand at Paradise theater starting Jan. 31. On the bill with band will be Dusty Fletcher, entertainer who has been doing the “Open the Door” routine that gave birth to the McVea record in his act for almost 20 years.

## Wald Gets Movie

Hollywood—Jerry Wald, whose new ork is currently doing the “off-night” stint at Ciro's, has been signed for featured band leader role in musical to be produced for Columbia release by Sam Katzman. Working title is *Broadway Baby*.



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(Above at left) Saxophone section of the Ray McKinley band, (left to right) Dean Kincaide, Bill Ainsworth, Ray Beller, Peanuts Hucko,



Pete Terry; (center) trombone section, (left to right) Vernon Friley, Irv Dinkin, Jim Harwood; (right), trumpet section, (left to right)



Nick Travis, Chuck Genduso, Joe Ferrante, Curly Broyles. All staff photos by Bill Gottlieb.

# McKinleyOrkPlays Most Interesting Dance Music In Biz

Reviewed at the Century Room, Hotel Commodore, NYC

Trumpets: Charles Genduso, Joe Ferrante, Nick Travis and Curly Broyles  
Trombones: Irv Dinkin, Vernon Friley and Jim Harwood  
Saxes: Ray Beller and Bill Ainsworth (altos), Peanuts Hucko and Pete Terry (tenors) and Deane Kincaide (bary and flute)  
Rhythm: Louis Stein (piano), Johnny Chance (bass), Mundell Lowe (guitar), Paul Kashian (drums)  
Vocalists: Chris Adams and Teddy Norman  
Arrangers: Eddie Sauter, Louis Stein and Deane Kincaide  
Leader, vocals, drums and tympani: Ray McKinley

By MICHAEL LEVIN

The Ray McKinley band plays today the most interesting dance-band music in the country. Six months ago that wasn't true. Ray debuted a band at the Hotel Commodore (where he closes tonight, the 29th) which struggled desperately with Sauter scores and lost, leaned heavily on ace clarinetist Peanuts Hucko and carbon-copy Goodman scores of *Stealin' Apples* and *Tuesday At Ten*.

Today he has a band loaded with ace soloists, the most brilliant jazz scores Eddie Sauter has done, and his own impeccable showmanship. This combined with careful attention to dance music and softly-spoken dinner medleys makes a McKinley review at this point a series of raves sans criticism.

## Brass Is Superb

Brass section has talent falling off the stand with four trumpets, Ferrante for straight hot, Travis for be-bopish things, and Curly Broyles a tried and true Armstrong Eldridge worshipper. It shouldn't work out as a section but it does, with a slight occasional thinness of tone the only beef. This incidentally may be explained by McKinley's having

covered the stands with padding to control volume.

Reeds likewise come on with Ray Beller's driving lead alto, both for section and solo a pleasure to hear. An ex-BG third man, he never stops pushing, and yet remains liquid-toned floating-phrased all the time.

Tenor man Peanuts Hucko, whose Freeman-styled but better-toned tenor was a stand-out in the overseas Miller band with Mac, is taking his Goodman-slanted clarinet to the coast as soon as the band closes here, feeling that he isn't getting quite as much money nor the musical feature spots that he deserves.

## Was Conflict In Band

There was a noticeable conflict in the band between the pro-Sauterites and those with more two-beat tendencies with McKinley understandably sitting in the middle. Peanuts was a solid

rock for the band at its inception. But now that it's shaping down into a tremendous unit in its own right, it is perfectly natural that other men and the band as a whole get more attention.

His departure, while unfortunate, won't hold back the increasing agreement of musical expression shared by the rest of the band. Mac intends to switch Bill Ainsworth (who plays good alto and tenor) to Peanuts' chair, and probably put in Aaron Sachs or another young clarinetist.

Deane Kincaide plays capable flute. His bary playing, in the face of Beller's strong lead, could be fuller toned and more enthusiastic.

## Lowe Leads Rhythm

Rhythm rates fine with Mundell Lowe's superb guitar solos sparking the section. Sneezy Kashian's relief drumming is amply solid, save for a slight tendency to speed on some of the Sauter originals.

Tram section gets a tremendous showing off on *I Don't Stand A Ghost Of A Chance With You*; Irv Dinkin plays straight while Vernon Friley is playing jazz all around him. It's the same gag Dorsey and Teagarden pulled years ago on *The Blues* and just as effective.

Much talk around town about Friley imitating Bill Harris, but he says he honestly was playing the style before he heard Harris. Probably quite true too: with Jack Jenny, Lawrence Brown and Tommy Dorsey as strong musicians' influences, it was inevitable that a style like that played by Harris and Friley would evolve.

## Vocalists Unsteady

Vocalists Chris Adams and Teddy Norman look and phrase well. Both however still seem to have unsteady ears that put them out of tune a little too often, though a marked improvement can be noted.

McKinley is superb. A great showman, a tremendous drummer

who executes everything he tries cleanly and with ease, maintains a wonderful beat on top of rather than ahead of the note, and a tympanist of no mean ability per a frenetic thing called *Tympani Concerto* Sauter wrote for the eight tunable drums and the band.

In addition Mac sings as commercial as they come, but holds still for *I Gotta Right to Sing The Blues* as a Texas trademark.

## Sauter's Work

Keystone of the band is the Sauter scores. Not only are they finally learning to read the difficult paper Eddie executes for the ork, but the men are finding out how tremendously important dynamic shading is with them and how they will swing if properly played.

As reported in the record column last issue, these are the first arrangements heard in some time with discipline, economy and more moving voices than a women's cocktail party. There are so many counter-beats, spread voicings and lovely little melodic ideas in the midst of a swirling brass romp chorus, that these arrangements will leave you with a desire to hear 'em another five times so you can pick on the 70 per cent you missed the first time.

There's no sense in going through the book telling you about it. Just make sure you don't miss this band. McKinley, who used to be considered strictly a two-beat musician, has helped Sauter nurture a wonderful combination which manages to be soft, pretty, musical, jazzful, commercial, danceable and exciting all at the same time.

## DOWN BEAT'S DECISION:

Strengthen the vocal section, and then stand aside to watch the fun of McKinley getting in before Flynn.

## Ray McKinley Replies:

Mike errs when he says the trumpets are thin—we hold them

down in the hotel because we have to. Again, Kincaide's baritone timidity is the natural caution of anyone playing the Sauter book for the first time, since Deane is a recent arrival.

I'm not aware of any conflict between pro-Sauterites and two-beat devotees. Not now. There may have been at one time, although for two-beat I would substitute pro-Goodman, but it was long ago resolved in favor of Sauter. It had to be.

There is no compromise with Eddie's music. He can't compromise and I won't.

Here Mike has given in to two tendencies: (1) the penchant for convenient but inaccurate cataloging of things, and (2) his crusader's zeal, which in his eagerness to smash the enemy's skull, doesn't always remember to lift the helmet for identification first.

It was Down Beat, by the way, which years ago pegged me as being two-beat because of a Decca date with four sides which could have sounded no different in 1936 with six guys faking from one piano lead sheet, and it's taken 10 years and the music of Eddie Sauter to live it down.

Sneezy doesn't play Sauter's originals — I play them all. As for Teddy and Chris, you may be right, but they're both young and a lot of big name vocalists would get lost in some of Eddie's backgrounds. Many arrangers and musicians have expressed surprise they even manage to finish up on the same note as the band.

We have plenty of faults, but I ain't gonna tell 'em, because I know some Levin doesn't know, and that's his worry.

## Robert Rogers Dies

Chicago—Robert Rogers, 31, drummer with the David Le Winter ork at the Ambassador East here, died Jan. 2 after a short illness. Burial was in his home town, Johnstown, Pa.

Rogers had worked with the bands of Lou Breese, Clyde Lucas, Bill McCune, Bob Chester, Henry Busse, Henry King and Johnny (Scat) Davis prior to Le Winter.

(Below at left) A view of the rhythm section of the Ray McKinley band, with exception of John Chance, bass, and Louis Stein, pianist, who are not shown, (left to right) Paul

(Sneezy) Kashian, drums; Mundell Lowe, guitar; McKinley, tympani; and the backs of both vocalists, Chris Adams and Teddy Norman; (center) Leader McKinley and Dean Kincaide;

(right) Ray again, with 4-beat Eddie Sauter and 2-beat Dean Kincaide. All staff photos by Bill Gottlieb.





## Lou Busch Works On Slobbovian Anthem

Hollywood—A courier arrived directly from the *Down Beat* correspondent at the U.N. with the tip off. A new national anthem was being written!

This, by Gar, looked to be one of the greatest scoops since Vincent Lopez. And even Lopez didn't try to write a NEW national anthem. Merely tried to fix the old one so someone could sing it without standing tip toe on the high notes.

After its trip across country, the message looked something like a brown mixture. "Code," I concluded with a sneeze. So, taking it to Dr. Pine, the head code man, I was advised, "Did it a veddy impudent peed of nude. Id dead here a man id Hoddyywood id riding a nooo nadnal andem. You are do innveddigate."

I sneezed a polite "dan dieu" and departed on my trusty Iver Johnson. Down Hoddyywood buddevard I wed—I mean, down Hollywood boulevard I went, lickety split, hell bent for correction. Turned up Vine, passed Franklin, turned back to Franklin (missed the damned turn-off), left on Franklin and finally pulled up in front of the hut from which came weird sounding piano chords. A trusty darky named Gate held my I.J. as I decyclized. I entered the palatial home of pianist, composer and conductor Lou Busch.

A girl who earlier turned out to be his wife, bade me enter. I was just bad enough to take her up on it.

### Atmosphere For Work

Though there wasn't a bed in sight, the place was full of bedlam. The first thing that struck me as I entered, was a snowball, playfully tossed by the composer who was sitting atop a large hunk of ice at a snow covered piano. He wore a heavy fur coat and a large fur hat. Or maybe he needed a haircut.

He was engrossed in deep thought over a piece of score paper upon which he wrote some writing (naturally) after each time he pounded a chord on the keyboard. All this he did despite the fact two urchins were running around the piano, stomping upon the snow with all their might—or is it mite?

Mrs. Busch, now attired in a becoming bathing suit (imagine anything becoming a bathing suit in a roomful of snow), seemed to understand my bewilderment at these brats' antics and explained, "Merely beating around the Busch!"

I scratched my head, more to make certain it was there than for any other reason. "What goes?" I gulped.

"Silly," said Mrs. B. who, when not playing housewife for the composer holds down a job at Columbia Pictures. "He's writing a national anthem."

### For Slobbovia

I called to the budding Daniel Boone. "You honestly believe you are writing a successor to the *Star Spangled Banner*?"

Lou stood up, aghast, pushed his way through the snow to where I sat. "*Star Spangled Banner*?" he gasped. "Ye gods, man, are you crazy?" (Am I crazy, he asks!) "This opus of mine is the new national anthem of Slobbovia!"

"Slobbovia?"

"Of course," he shrugged. A shrug on the rug—does it good.

## Poll Recheck

Chicago—The Abe Logan and the Alan Login listed in the piano division of the all-star band results, we have since been informed, are one and the same person. Combined votes thus give ex-Spivak-ite Login (he prefers) 116 votes and 14th place.

Through an error in the listings, and a serious one at that, Doris Day was inadvertently excluded from the vocalist list. She placed ninth, with 439 votes. Our apologies, Doris.

## Break For Young Vocal Combo



Hollywood—The Starlighters, a newly formed young vocal combo, gets a break as a regular feature with Jo Stafford on her NBC air show. Left to right are: Andy Williams, Howard Hudson, Pauline Byrns, Vince Degen and Tony Ponis.

## Green To Universal

Hollywood—Johnny Green, movie conductor-composer who left MGM recently after long stint on the Culver City lot, has signed with Universal-International and is music director on Deanna Durbin's next opus, *For the Love of Mary*.

—Jack Egan

## Stevens With Band

Los Angeles—Lynne Stevens, chirper formerly with Woody Herman and other top names, has taken over vocal assignment in new Bobby Sherwood band, which opened a four-week stint at Casino Gardens near here Jan. 11.

## Farber And Rapp Out Of Cincy Jobs

Cincinnati—Burt Farber, who has been at the Netherland Plaza hotel since 1938, has been replaced by the band of Gardner Benedict. Farber's outfit will fold, as the leader has an NBC program from Chicago that will take most of his time.

Barney Rapp, ex leader who has headed one-night department of GAC here for some time, has left that office to form his own agency. Office is now down to two men, manager Frank Hanshaw and Chuck Campbell, one-nighters.

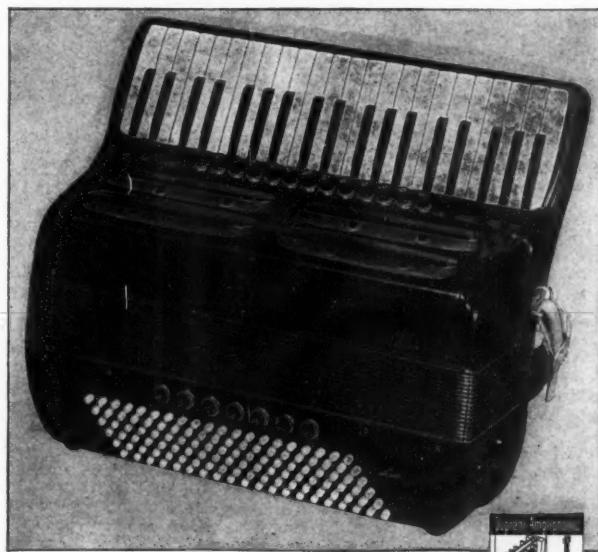
Deke Moffett and his Little Red Caboozers (six with a gal) takes over at the Patio Feb. 3, replacing Jack Jellison. Jack was on the job there for more than two years. Moffett, who has a small Spike Jones type comedy unit, will double as conductor at the Albee theater.

Another change finds Bob Snyder leaving the Lookout House with Jimmy Wilber coming in. Snyder continues as studio band at station WKRC.

—Bud Ebel

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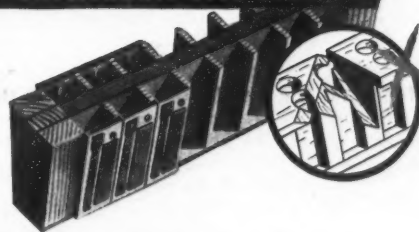
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## Whose Goose Is Golden Or The Egg And They

There has been much chortling in the trade lately about the demise of bands such as the Herman, Brown, Dorsey and Goodman aggregations.

Those always-present guys who know the inside answers tell us that it means the day of jazz bands is over; that from now on, the moo of the tenor band, the gentle drip of uncontrolled sugar will reign supreme.

To which we reply "ah nuts."

Those bands broke up because in their effort to offer really flossy music, they fell off the deep end on payrolls. They've learned their lessons; they will be back in a few months with reorganized bands for less dough but not necessarily less music.

So-called swing bands have done badly in the past few months. So, friends, have the so-called sweet bands.

Strangely forgotten by other trade periodicals in their gleeful wallings about bad business for "hip" bands is the fact that Guy Lombardo's southern tour had its omelettes, and that Sammy Kaye and all sorts of other sweet bands have had their spell of lowered grosses.

In the face of 52nd street collapse in New York City, Dixon's with the Joe Mooney Quartet has done so well that Freddy Lamb just added the Dardanelle Trio in the lounge bar, giving him two topnotch musical units where only slapstick comedy was to be heard before.

Many trade journals have made much about the fact that Frankie Carle topped the list of Columbia Record orks for this year. Simple fact is that by accident or design, Carle was the ork leader given the biggest tunes. It really would have been surprising if any other unit had managed to top him.

Weird facet of the whole situation is the way various execs from the big booking offices walk around telling you very smugly how rhythm bands are doing bad business because their payrolls are too high, and "yes sir, those fellows will have to learn to curtail their sails."

To mix a mixed metaphor, which party is supposed to be worrying about which curtailed sales?

Don't the agency men realize that if they talk themselves and their promoters into the belief that nothing will sell but syrup that they are smothering the market that has taken them out of Broadway's back closet and made them the million dollar operation they are today?

Agency men tell you that theaters report bands are no longer the big draws they were.

No kidding! Maybe it's not because public interest in music is waning—maybe it's just because the public is justifiably fed up with bad merchandising and presentation, plus the same old names for the past decade. At \$1.50 a throw, that can be too expensively boring.

It behooves the agencies to stop chuckling about the situation and get to work righting the many misapprehensions that exist amongst promoters, newspapermen and leaders as to the actual situation.

For should the tale actually be true that the market for bands is contracting to such an extent, not only these leaders but their agents will be out of jobs too.

Far from thinking that the public is returning to the days of Wayne King, the Beat points out that the big new attractions this year were King Cole, Stan Kenton, and Joe Mooney—commercially as well as musicwise.

That trio will be interested to find out they play like McCoy, King, and Busse.

## Those Confoosin' Wells Boys



New York—Once and for all, let's get these unrelated Wells boys straight! As if it wasn't bad enough that they have the same name, play the same instrument, wear the same type moustache and double as singers, Henry and Dickie now work for the same orchestra (Sy Oliver's), sit side by side, and are subconsciously busy picking up each other's mannerisms and mail. ("Unfortunately," says Henry, "more of my mail from chicks goes to Dickie than vice versa.")

Now let's see: Henry, who's most famous for his tasty "straight" vocal delivery on ballads, is on the right; and Dickie,

who's one of the great hot horn men, is on the left. Or is it the other way 'round? My notes had Dickie on the left; but I think I printed that negative backwards. That would put Dickie on the right and Henry on the left. Or, if you want to re-reverse the picture by looking at it through a mirror, Henry would be on the right and Dickie on the left. But suppose the negative wasn't reversed? And who's that in the middle? If only they were standing, I could tell. Henry is 5' 6 1/2" and Dickie 5' 11".

Oh, well! Some other time. (Ed. Note: Dickie is on the left, Henry the right.)

## CHORDS AND DISCORDS

### No "Real Jazz"

Salt Lake City, Utah  
To the Editors:  
I've read so much about the "real jazz" lately that by now I'm really fed up with the malarkey. Come right down to it, there isn't any "real jazz," and only the squares call it so. There's good jazz and there's bad jazz, and just that! Long may the good stuff last, however it comes out—and nowhere with the "real" stuff.

Red Winninger

Every once in a while a letter comes by that makes real, simple sense. This is one—and we'll print more of 'em as they come in.

## A Note From Herb

To the Editors:  
Although I deeply appreciate the Kenton-Jeffries stories that *Down Beat* has used in past issues. I would like to straighten out one statement. To date I have never had any intention of getting out of my Exclusive Record contract, although *Down Beat* and other magazines have run stories to the effect that I did not join Stan Kenton because I was unable to break this contract, and have indicated that I still may do so in the future.

But first let me say that I have highest regards for Stan Kenton's music and the utmost respect for Kenton's own individual ability as a musician. Nevertheless I don't in the least mind letting it be known that the reason I did not go with Kenton is that I was given to understand I would be part of a package deal, and not as vocalist. After having graduated from the position of vocalist of one of the greatest bands in the country, Duke Ellington, I have accomplished many things as a single attraction. I also feel, (great as I think Kenton's band is) that it would be poor judgment and unprogressive to return to my former status.

I would sincerely appreciate anything you can do to clear this up and reiterate that I have never had any intention of breaking my Exclusive pact.

May I say that it has been both pleasant and gratifying to learn that I have risen to fifth position in the *Down Beat* poll.

Herb Jeffries

## Sordid Or Great?

Saint George, Utah  
To the Editors:

The other day someone told me the *Beat* was getting commercial, and someone else popped up with "Naturally, it's a mag for the money, but aren't they all?" Well, I've just moved to this little town from San Francisco and I've discovered that being hip isn't knowing who's where, and when, or talking like you've been around. It's being born with "the beat" in you and just knowing what jazz is good and what is cheap, not by reading the critics' latest dope on what you should listen to.

Your mag is good and I read the letters to the editor and share my views silently with theirs because I don't pretend to be qualified to run down stuff like Kenton puts out simply to be hip. Buddy Childers, with Stan, knows what he wants from his horn and gets it, but he doesn't pretend to like the band world. The one-night stands, restaurant food, hotel rooms aren't even a sharp person's idea of "being around". The tramps you meet and the filth you learn aren't either.

Yes, your mag is in one way commercial. You make the whirl of bands a glamorous, flashy, carefree life. Your views on music and musicians are good, but the only good thing about the stinking life a musician leads is the real jazz that emerges once in a while. Modern or otherwise, jazz is surrounded by greedy p.a.'s out for the moola, not the sincerity of the music. Am I right?

Sheila Nesbitt

Baby, you're so right. But with all its drags and bun kicks, it's still a great life. Probably in no other profession will you hear so many guys continually griping—and then going back into the same routine for more kicks. Maybe not forever, unless you're punch-drunk with it, but for the smart ones there's always the home and fire/peace and wife and kids somewhere along. Then you can relax and relive comfortably the good kicks and hard knocks that have come before. Or are we wrong? P.S.—*Down Beat*'s a newspaper, not a "mag".

## Is Mix Mixed?

Santa Monica, Cal.  
To the Editors:

How mix(ed) can you get? Mike Levin assigns a three-note rating to Benny Goodman's *Oh, Baby*, which translated means he found it a tasty bit of music. But, following this arbitrary designation, he devotes eight paragraphs of vituperation anent the same

## RAGTIME MARCHES ON

### TIED NOTES

ROBBINS-STARK — Howard (Buddy) Robbins, American artist bureau and son of publisher Jack Robbins, to Bernice Stark, Dec. 29, in New York.

NUNES-ECOFF — Myron A. Nunes, assistant film director, to Betty Ecoff, daughter of Jack Ecoff, Mills music general sales manager, Jan. 1, in Los Angeles.

COOPER-CHRISTY — Bob Cooper, Stan Kenton saxist, to June Christy, Kenton sal vocalist and 1946 *Beat* band vocalist winner, Jan. 14, in Washington, D. C. ROGERSON-BUSH — Fred Rogerson, Will Back bassist, to Clara Lou Bush, Dec. 23, in Joliet, Ill.

### NEW NUMBERS

TOWNE — A daughter, Scarlett, to Mr. and Mrs. George Towne, Dec. 29, in Columbus, Ohio. Dad is bandleader.

GREEN — A son to Mr. and Mrs. Bernice Green, Dec. 26, in New York. Dad is flack.

HOFFER — A son, George Francis, to Mr. and Mrs. George Hofer, Dec. 22, in Milwaukee, Wis. Dad is *Beat*'s "Hot Box" columnist and record authority.

SHAVER — A son, Joseph Emmett, to Mr. and Mrs. Burr. H. Shaver, in Baltimore recently, Dad is combo leader.

HACK — A son, Walter Erick Jr., to Mr. and Mrs. Walter E. Hack, Dec. 10, in Washington, D. C. Dad is Clinton Hobbs ork drummer.

### FINAL BAR

CADMAN — Charles Wakefield Cadman, 65, composer (*Land of the Sky Blue Water, At Dawn*) and original ASCAP member, Dec. 30, in Los Angeles.

HERSEY — William B. Hersey, 64, concert pianist, teacher and music critic, Jan. 1 in South Harwich, Mass.

SALABERT — Francis J. Salabert, head of Salabert music pubbery in Paris, vice proxy of SACEM, French performing rights association, Dec. 27, killed in TWA airliner crash at Shannon, Ireland.

SEITZ — Roland E. Seitz, 79, writer and publisher of marches, Dec. 29, Union Township, N. J.

YOUNGBERG — Eric Youngberg, 73, former theater musician, last month, in Newburgh, N. Y.

O'NEILL — Mrs. Robert S. O'Neill, wife of Leroy's State press agent, last month, in Jersey City, N. J.

SCHILLER — David Schiller, 64 manager of Leroy's Dyckman theater, brother of late E. A. Schiller, vice proxy of Leroy's incorporated, last month, in Englewood, N. J.

ROGERS — Robert W. Rogers, 31, drummer last with David Le Winter band, Jan. 3, in Chicago.

WRIGHT — Arthur Wright, member of Sammy Kaye band, early this month, in New York.

record, maintaining:

(1) That the record should have been busted before it was issued.

(2) That it is a bad record by 1946 standards.

(3) That there is "not one iota of improvement in the band's musicianship between 1936 and now".

(4) Incredulity that "a musician of BG's tremendous ability can countenance a band which has showed no progress, no improvement, no nothing".

(5) "That the Goodman band which just broke up was a dixieland band — pure, simple — and bad".

(6) That he uses "the same old tricks, brass and reed echoes, clarinet against brass," etc.

(7) "This record is the final straw so far as his taste in bands and arrangements goes".

It is quite obvious from these remarks that Mr. Levin is suffering from the delusion that only music which is "new" is good music, and that he would deprive the listening public of all other fare regardless of whether or not it was musically satisfying. What sophistry! As long as Goodman fronts a band that satisfies the musical intuition of a very large contingent of the listening public (refer: *Down Beat*'s current poll; also BG's record sales) and remains faithful to his musical heritage, he is entitled to more respect than Mr. Levin is want to accord him.

I would also like to say that he quite inappropriately referred to Goodman's orchestra as a dixieland band. Is he trying to further confuse *Down Beat*'s audience? Or is he really as ignorant as that misnomer would imply.

The critical standards of *Down Beat* have hit a new low!

Dave Caughren

Mix has never stated that "only music which is new is good" but much more like "only music which is good is good, old or new". So Mr. Caughren has read another meaning into mix's writings. We'll stick with mix, sink or swim, on his "dixieland band" reference, though these notes was much too good a rating for said record. By his own standards, Levin's rating was inconsistent.



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A COLUMN FOR RECORD COLLECTORS.....

## THE HOT BOX

By GEORGE HOEFER, Jr.

The Hot Jazz collecting fraternity is a closely knit minority within a square heterogeneous world population. This frat is scorned by the major record companies but several independent labels make their living from selling jazz records to the minority. Very few collectors are prone to do much about the sad musical renditions that are dished out on regular major releases.

Oliver W. Johnson of St. Louis, collector of recorded music with twenty eight hundred items, is one who is doing something about it. He has accumulated his

wax horde over a period of twenty years and has them all classified and catalogued in the rathskeller of his home.

Early last year Johnson became involved in a controversy with Decca on the matter of dubbing certain of their Brunswick Collectors' Items series and in not calling attention to the fact. His beef seems to be that Decca didn't specify whether the re-issued item had been pressed from the original master or had been re-recorded from a good copy of the original.

Last fall Johnson bought five of Decca's new 48000 series records which he thought were new but when he got them home found that he had five of the ten sides on the original 7000 series released eight years ago. Oliver claims that Decca's release card of the 48000 series was worded in such a manner as to give the impression that the records were new. The old record numbers were not shown on

the labels as was done in the case of the Brunswick series. He called Decca's attention to this but they ignored the matter so now he asked the federal trade commission if they had jurisdiction over labelling of records.

The commission has answered that, "the matter presented will have attention with a view to developing such further facts as may be necessary for a determination as to whether it involves unfair methods of competition or unfair or deceptive acts or practices in commerce calling for corrective action by the commission."

The Hot Box is inclined to feel that the foregoing is not the way to do something about it. At present, Decca's Brunswick re-issue program is at a standstill, the last release being the King Oliver album. It seems to us the important thing is to keep after the major companies to issue as many of the older jazz classics as possible and to give us some worthwhile current jazz records. The collector himself should watch out that he doesn't duplicate records he already possesses. Needling the big companies about relatively unimportant phases of collecting will only irritate them into more neglect of the jazz fan.

**MISCELLANY:** Howard E. Penny of Portland, Oregon, has now accumulated four hundred and fifty recordings of St. Louis Blues on one hundred labels. . . . Alan Lomax, editor of Decca's Folk Music Series is looking for information on Blind Joe Taggart. Jesse James, Furry Lewis and the Reverend Edward Clayborne, all singers of spirituals and blues on old Brunswick, Vocalion and Decca recordings. . . . Adolph F. Niemoeller, a St. Louis author, is compiling a dictionary of jazz terms and short biographies of jazz musicians with the help of Ollie Johnson.

Les Zacheis of Cedar Rapids, Ia. still broadcasts a jazz record show every Monday over WMT at 11:05 p.m. called *Off The Record*. . . . John Levy, well known Chicago bass player, has gone into the band booking business and is handling Hillard Brown's outfit, until recently lo-

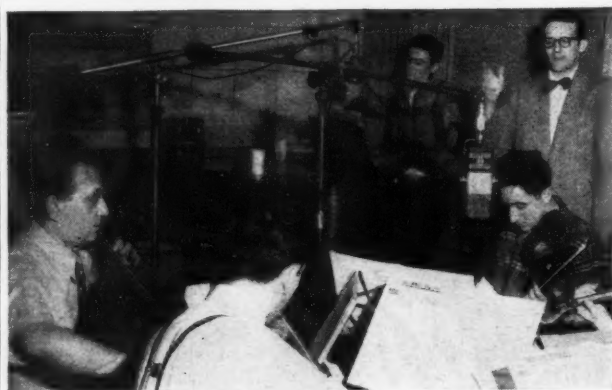
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## Musicians Hold Session



New York—First recording session of Nero Music, a firm owned and operated by professional musicians, is seen above. In the usual order: Izzy Gusikoff, the back of Dave Schwartz' head, Buddy Stewart in his lucky shirt, Paul Villapigue making like a conductor, Paul Nero taking a short nap, and Eric Siday's left hand. The outfit, all well known longhairs, cut four sides. *Was It Infatuation?*, *Has Anyone Told You?*, *Kilroy Really Was Here* and an oboe solo, *Prelude And Allegro*.

## Nero Pub Firm Has New Idea

New York—New angle to publishing and recording started off here last week with the formation of Paul Nero Music Inc., a pub-recording firm headed by the Pittsburgh violinist now working at Mutual, with violinist Dave Schwartz (ex-Cleveland

cated at Joe's Deluxe in Chi.

Charles S. Thompson, 78 St. George's Square, London, SW 1, England. Wishes to contact U. S. collectors with a view to trading. Wants records issued on small company labels in exchange for discs on the English catalogues.

Charles Gilbert, 4927 Argyle, Dearborn, Mich. Has old records to trade for some Ellington sides he wishes to obtain.

Roger Dean, Hillcrest, 14, Egerton rd., Monton., Eccles, Manchester, England. Chief interests are Ellington and New Orleans Jazz.

E. Potter, "The Pavilion," Box Hill road, Nr. Tadworth, Surrey, England. Has available for trading English records and catalogues for American records and catalogues.

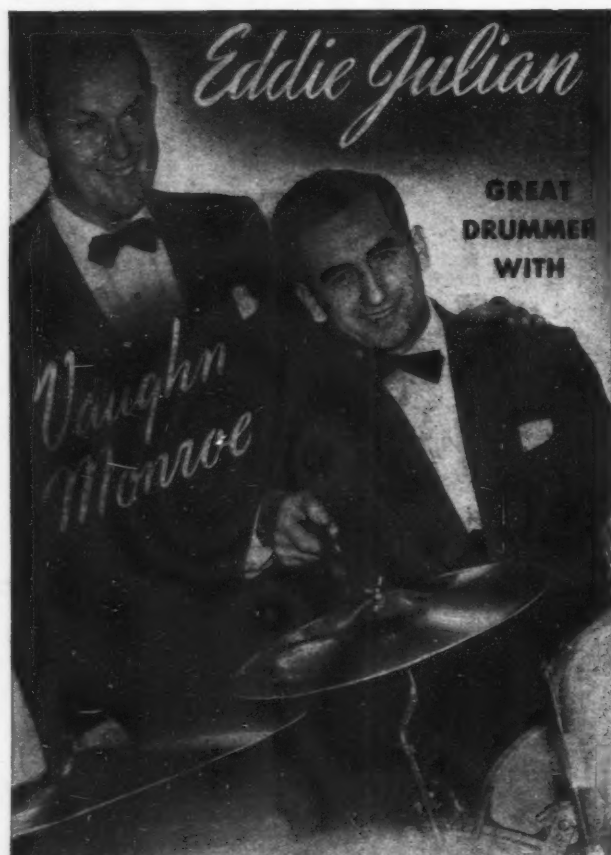
Orchestra, Tex Beneke, and now Mutual Symphony section head), and arranger Paul Villapigue as officers.

Firm's idea is to turn out material that is commercial but still musically. Its first sides include some with strings including Nero, Schwartz, Eric Siday (ex-Waring leadman), Gusikoff on cello (ex-philharmonic section principal), Harold Gomborg on oboe, and Doc Goldberg on bass, plus Buddy Stewart vocals. Latter uses some of his Krupa *What's This* scat on *Kilroy Really Was Here*, firm's first plug tune.

Additionally interesting facet is a tune called *Was It Infatuation* with the following lyric:

"Was it infatuation or did I reach a star;  
 Was my heart on vacation in lands of love afar?  
 Was it infatuation or did I touch the skies;  
 Was this true dedication or chasing butterflies?  
 The theme of my dream was played by throbbing horns,  
 The scene of my dream was made by breaking dawn.  
 Was it infatuation in that fading old day;  
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Lyrics were written by Barry Ulanov, latest of the mag editors to turn song-writer in addition to his other chores.



Eddie Julian

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# NOTES between NOTES

By Michael Levin

Ever since the January 1 column, various agency execs have been pounding my desk and screaming in the phone that I am hanging a bad rep on the agency business, or that the *Beat* wants to make booking offices the home of musical fanatics.

Nothing of the kind, gentlemen, I assure you. Our only aim is to help you and your band-leader clients (you are their agents, remember) make more money permanently. Can there be a more praiseworthy end than that?

All the fan-fare arose when it was suggested that the agencies need one man each on their staffs who is thoroughly trained musically, to



Mix

musically wouldn't understand the agency business.

All of these arguments are malarkey, to put it politely.

The suggestion made here was in response to commercial pressures facing bands and agencies

today, nothing more.

## Idea's Advantages

It was pointed out that when band leaders need new sidemen, preferably younger men available for less dough, they are in no position to find them themselves; but that a man working out of a centrally located agency office would be able to snag that spare trumpet man or an alto doubling bassoon a lot easier.

So too would he be better able to scout for talent, having the musical know-how to dig up what the leaders needed in the way of a vocal trio, or finding a cocktail unit to fit the particular musical and commercial demands of a restaurant owner.

Most of all, when bands booked by the particular agency were in trouble he could be most helpful. If promoters reported that a band was playing bad dance music, instead of the agency telling the band leader to get off his seat and play what the buyers want, they would have a man on their staff capable of sitting down with the leader and working out the necessary changes to make the unit more commercially acceptable.

Which would you rather get: an order from above, or some intelligent suggestions on how to accomplish the same thing?

## Bands Sound Too Alike

Another agency problem is having too many bands that sound alike for intelligent selling. The exec-in-charge-of-artists-repertoire could work on it with the various band leaders, looking for concrete changes.

Wouldn't that be better than having some booking office prexy walk in and tell the leader: "Gotta get more color in your unit, McGoun. Can't sell it worth peanuts as it is."

The poor leader is batting his brains out looking for a good and different sound when these characters come in, listen for thirty minutes and tell him he's gotta get more color!

Wouldn't less blood be shed if each agency had an exec capable of walking in and saying, "McGoun, old boy, we gotta go to work on your rhythm section and try to

## Sexiest Gal In Opera?



New York—That's the title Rise Stevens' press agent is trying to pin on her, although we don't know what it will prove if she does! We'll concede that feminine opera stars are becoming easier to look at, however, as time turtles on.

get a better beat out of it. After that, maybe we can revoice those reeds to get something that will make the customers perk up their ears on your air-shots."

As for the bandleaders refusing suggestions, this writer has talked with hundreds of them in the past decade. Far from refusing suggestions, when convinced that they are offered in good faith, leaders will bat their brains out trying to measure the amount of good in each and using them.

## Young Leaders Sincere

Sure, there are stubborn guys who won't listen to anything—

but for every one of those, there are ten young bandsmen who will do anything but polish boots if they think it will help their bands.

Agencies tell you that leaders are a bunch of crazy characters who don't know the first thing about business.

From my fence-sitting position, I am quite willing to admit that a lot of musicians are a little vague when it comes to details. But don't let any booker tell you they are stable members of the Lions either!

One of the great factors for lack of cooperation between agencies and leaders is that the latter feel

## Earle Goes For More Orks

Philadelphia—The Warners' Earle theater here intends to hold fast to its band stage policy for the new year in face of bad band conditions. Bands will be brought in for two-week periods for the first time.

Box-office returns in the past years show that the Earle patronage, weaned on bands, will only turn out for the tootlers—even lesser bands draw as well as some of the movie and stage names brought in periodically.

Louis Prima and Lionel Hampton are the first two attractions set, with the King Cole Trio, Duke Ellington and Elliot Lawrence also set.

## Phillips Pares Band

Chicago—Teddy Phillips dropped three sidemen from his outfit, paring down to 14 pieces, as well as further changing his style to the sweeter side. Phillips, a year and a half ago, started out with a jump band, since then has gradually changed to a sweeter style. Unit is now 5-4-3, with two vocalists.

that the agencies are out to service the buyers and promoters more than they are are looking out for the interests of the bands.

## Profitable All Around

At least one man who spoke their language and yet understood booking and its commercial necessities at each agency would make life more interesting and profitable for all concerned.

And I have yet to see anything about a musical score that prevented you from being able to read a balance sheet and routing list at the same time.

I am willing to bet a month's salary that the first agency that will add an exec with the above capabilities to its staff, will save double his salary in the first year in good will, better bookings, more satisfied promoters, happier bandleaders, and newly discovered (and signed) talent.

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## Beneke Band Will Retain Miller Name

New York—The Tex Beneke-Glenn Miller band will retain the Miller name indefinitely, or, at least, until the public no longer demands the association.

That was the explanation given *Down Beat* by manager Don Haynes when the subject of dropping the Miller handle after the first of the year arose recently.

"When the band began back in the states a year ago," Haynes explained, "We decided to build Beneke's name and use Miller's only so long as it was necessary to establish the Miller-type music with Tex. During the first few months of the year we began adding new material to the book not too closely tied to Glenn's

name, but found this to be next to impossible. The fans wouldn't stand for it. They wanted to hear the Miller style," Haynes said.

"I sent up a test balloon a short while ago in the guise of a contract with only Beneke's name displayed. I shot the contract to an operator in Boston. He returned it. Later, I sent the paper back with the combination Beneke-Miller inserted, and the contract was accepted. And at \$12,500 a week," Haynes said.

"That proved it to us," he said, "and as far as we are concerned, the Miller name will remain indefinitely."

Haynes explained that Beneke was getting 100 to 50 per cent billing over the Miller handle in all promotion.

The band is currently at the Capitol theater.

Want your band or combo listed in the Band Routes column? See page 22.

## Sam Price Directs Philly Jam Bashes

Philadelphia—Pianist Sammy Price, who directs the Jazz Festival Society's concerts, will put the concertized jam sessions on a big-time scale at Town Hall on Sunday, Jan. 19. Selling tickets as memberships makes it possible to skirt the blue laws and make with the jam on a Sabbath afternoon.

The clambake will find the tenor saxers cutting each other, with Lester Young as the name attraction, pitted against a corps of superlative localads—Al Steele, out of the Jimmy Golden Quintet; Jimmy Oliver, who leads his own swing unit at Watts Zanzibar, and Zack Wright.

Coming up on the concert scene is the return of Norman Granz's "Jazz at the Philharmonic" at the Academy of Music on February 15.

Elate Club ballroom reports that Illinois Jacquet, who bowed with his own band at the dansant on Christmas night, chalked up a new box-office high there for the holiday gig. Dance gross hit \$3,300. Previous high for the Elate danceteria was \$2,768 set by the King Cole Trio.

On the local band scene, Lon Chassy shoves off for the Hot Springs hotel at that Arkansas resort while Walter Miller, a Meyer Davis unit, jumps down to West Palm Beach, Fla., to winter at the Breakers hotel. Charley Gresh snared the Town Dances, series of social set hops, at the Benjamin Franklin hotel. Billy Hayes left Cathay Tea Gardens for the Ciro's bandstand, while Lee Morgan took over the canary chores with Leo Zollo's band at Wagner's ballroom.

## Philly Negro Local Officials Hold Posts

Philadelphia—When George (Doc) Hyder, Harry Monroe and Frankie Fairfax gave up their wandwaving for a union career, they never realized how steady such work could be. The new year finds the trio of ex-band leaders re-elected for the 12th consecutive year to lead the local Negro musicians' union, Local 274, AFM.

Hyder holds down the prexy's post, with Monroe as vice-prez and Fairfax taking up the secretary's duties. In addition, Henry Lewis was held over as assistant secretary while Harry Marsh, Sr., will carry on for a sixth consecutive year as business agent of the local union.

## Cugat Chirp in Films

Hollywood—Isabelita (Castro), 20-year-old Spanish-born singer recently with Xavier Cugat, has been tagged by Paramount as screen prospect. She'll be featured in musical short, *Cham-pagne for Two*, with Guadalajara Trio and if test comes out as expected will draw long-term contract.

## Some Smooth Ideas In A Hotel Tenor Crew—Eddie Stone's



Eddie Stone and Leslie Long

Reviewed at the Belmont Plaza's Glass Hat, New York City

Violins: Vincent Allotta and Stan Karpienta  
Trumpets: Joe De Paul and Dick Boltz  
Trombone: Jim Swallow  
Reeds: Lionel Moran, Russ Currie and Artie Lee  
Rhythm: Ernie Wright (drums); Arty Auer (piano); Florian Leverenz (bass)  
Vocalist: Leslie Long  
Arranger: Russ Currie  
Leader, violin, and vocals: Eddie Stone

Here is a tenor band that is trying not only to be different, but different for most tenor bands, to play good music. Led by Eddie Stone, with the justly-famed old Isham Jones band for over a decade, the group, now heard on Mutual's late dance shots, plays excellent dance music and is making vague stabs at some unusual things for a hotel band.

Organized for three years, the band's personnel includes men of mostly sweet background. Almost all of them have sat in some excellent sections and are with Stone because they like working for him and also prefer sitting down in New York City to the road.

Ork's hot standout is 27-year old Dick Boltz whose full-toned trumpet in the older Beiderbecke-Berigan style may have been influenced by his birthplace, Davenport, Iowa, and a two year stint with Tony Catalana's Mississippi riverboat bands! Be the background what it may, Boltz' easy-flowing, lyric phrasings are not only inventive, but full of good melodic ideas. Best comparison is with Harry Johnson, who played all of Ray Noble's solo work until his death in a plane crash.

Unexpected pleasure that Boltz is to find in a tenor band, his playing is enhanced by some serious essays in color and arrangements of Ravel and Debussy, adapted to dance-time and 12-piece limitations by Russ Currie.

### Improvements To Be Made

Musically what Stone wants to do would be clarified if there were more loot on hand to pay for arrangements; also if the rhythm section would coordinate its two and four beat leanings, while the reeds cleaned up slight sloppiness in attack and intonation.

Stone's fronting is all that could be desired. His gags are clever, his vocals showmanly, and his ability to handle crowd and band is of the highest order. Here, cer-

tainly, experience has paid off. Leslie Long, Pittsburgh lass with a legit voice, is professional model, who sings in key and with easy flexibility. Only needed changes are a little more platform projection and more relaxed phrasing on rhythm tunes.

—mix

### DOWN BEAT'S DECISION:

Something new under the sun: a musical tenor band fronted by a show-wise leader. Given better scores and more orchestral incisiveness, MCA will find it cotched something here.

### Eddie Stone Replies:

A tenor band (and how I hate that phrase) can play well without whines and a tired muted trumpet beering the melody with the tenors. With Russ Currie's scoring, we should be able to take all the faint of tenor bands. True, we're lootless, but it ain't going to be forever. As for the reeds, the lead man had an ear abscess the nights you were in, and couldn't hear himself, let alone the section.

### Understudy's Big Chance Pays Off

New York—It happens every now and then and it happened again last month when understudy Johnny Ames took over the lead vocal spot of the Roxy Theater show on 20 minutes notice when star Bob Hannon got laryngitis. Paul Whiteman happened to catch the show and is now considering Ames for an ABC network spot.

Previously, Ames was lead tenor in the Roxy chorus.

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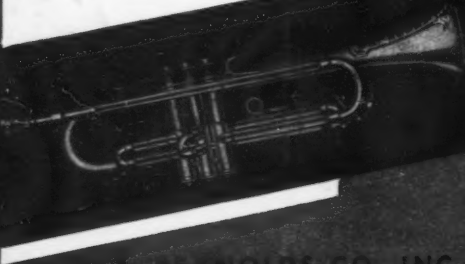
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# European Wax Finds Talent, Lots Of Spirit

New York—The average American is under the impression that the only jazz to be found in Europe is by way of repressed masters, released at vague intervals by European disc companies.

The war should have largely dispelled this impression, for any GIs who were in the Scandinavian countries, the Lowlands, France, England, Switzerland, and even Germany heard surprisingly good jazz.

The French Hot Club activities are well known, and the orchestra of Al Cambelle, a carbon of the big Miller band, was heard by many Americans in Paris. However, all over Belgium and Holland, this reporter fell into a wealth of jazz talent, considering the strict Nazi rules against playing anything resembling American music.

## Music Less Commercial

Not only is the intent of the music far less "commercial", except in England, but some real virtuosity can occasionally be found. I was all set to rave about a *Collection Du Jazz Club Francals* of *Sugar* till on checking it turned out to be a Glenn Miller band trio. However, on one of their sides, *Blue Skies*, there is a guitarist named Blanca who is no Reinhardt copy and plays thoroughly interesting ideas.

In Belgium, Victory label has turned out some pressings of a small group led by Gus DeLoof that can hold its own with many American combos. There's a particularly noteworthy trumpet. Interesting thing is to hear tunes like *Apple Honey* and *Flying Home* which have been worn to death here, played with enthusiasm and good technical conception. DeLoof is listed as having written a *Jive In June* which is like many of the little riff tunes Waller's groups used to play, but it's still listen-worthy. The vocal inflection given "Mop-Mop" by Jay Clever's large band sounds a little queer, but it doesn't bog down as do so many big band riff records.

Carbon-copy division, though earable because of its drive and modernity of solo ideas, is *Sky-Liner*, a Charlie Barnetism recorded by Kenny Baker, top notch English trumpet man on Victory. The Mab would be interested to know, incidentally, that on this label, the tune is billed as being the theme of "Midnight in Munich", indicative of just how much the army radio network meant to Europeans. Baker is on his Harry James instead of Berigan kick, but with James' popularity in this country, that leaves me with no right to get snotty.

## Russian Style Jazz

Moving on to Russia, we get a snatch of *St. Louis Blues* (billed as *San-Lui* in the Russian) and *Tango* as played by Eddie Roszner, whose orchestra was the subject of a firm rapping by the Russian press recently. Record is the first pop Soviet disc to be released in this country by Compass Records, William Morris Jr.'s new importing firm and comes complete with Russian label and envelope marked "Made in the April Factory."

Disc starts with one of these reed-trumpet unison figures they used to use 20 years ago and a one-stop tempo of about the same vintage. Roszner, whose band is listed as a "dgaz-ork", plays quite old-fashioned ideas, before going into one of the skat choruses that Europeans love. There's a marvelous *Dipsy-Doodle* vocal duet against choir followed by a legit fiddler trying to play hot that will really break you up. However a bare ten years ago there were many records made here that weren't as good.

One thing that strikes you immediately about all these European discs is their enthusiasm and drive. It makes you realize just how hackneyed and spiritless a lot of American playing is these days in comparison. Recording and surfaces gen-

erally leave something to be desired, and in almost all the records the rhythm sections are stiff and tubby, but certainly jazz-wise Europe is not the complete wilderness it is supposed to be.

A further note on the Russian records: sternest efforts despite high-water and prexy Petrillo should be made by the state department to get American bands into Russia and Russian artists here. These records are a confirmation of what this sheet has said for over a year: The Russians like and want jazz, despite the current official drive against it, and no better way exists to cement a cultural bond. Maybe you can paint out the UNRRA on a truck, but you can't make Hoagy Carmichael look like a

## Thornhill Into Strand Feb. 14

Chicago—The Claude Thornhill band leaves the College Inn of the Hotel Sherman Friday (31st) after a successful two-week return visit. Victor Lombardo's band replaces.

Thornhill, who placed second in the *Beat's* sweet division, is booked by William Morris and goes into the Strand theater on Broadway Feb. 14 for three weeks.

Fran Warren and Buddy Hughes are featured vocalists with the band.

## Bulgarian.

And just by the by, if you are thoroughly annoyed with big orchestras at this point, you might examine the delicacy of ideas and exact mastery of rhythm displayed in the Shostakovich Trio (Opus 67), written during the war years, and with the composer at the piano. It's another of the Compass Albums (C 102), and in addition to being the first record sample of Mr. S's playing in this country, it has sections with an economy of writing writers here too often are desperately lacking.

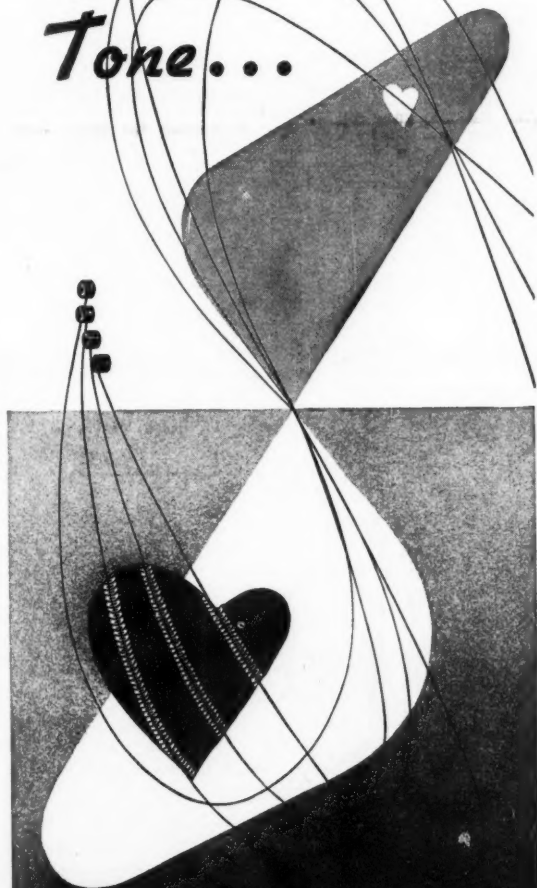
—mix

## Relaxing For The Playback



New York—Dizzy Gillespie relaxes, but completely, for a playback during the cutting of his *New 52nd Street Jazz* album at Victor, reviewed last issue, in which he shares eight sides with Coleman Hawkins. Relaxing, too, are Bill de Arango (left), Director Russ Case (right), Don Byas, Al Haig and others.

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# British Iron Curtain Main Redman Trouble

By EDDIE RONAN

New York—"It wasn't internal or social trouble that fractured the Don Redman band and its European tour last month in Paris, but an iron curtain policy raised by the British musicians' union when the Redman tour rolled toward the English channel before hopping over for a swing around England," Andy Gurwitch, Swiss jazz critic who recently landed in the states, told *Down Beat* in an exclusive interview.

Gurwitch's statement slapped a lid on the rumor pot that had been overflowing with "inside info" that Redman and the boys had been in nothing but trouble throughout the entire tour thus bringing the trek to a tainted and early end.

Gurwitch, an editorial staff member of *Hot Review*, jazz sheet of Switzerland, met the Redman band in Brussels, Belgium, Oct. 21 and traveled with the band through Belgium and into France where he left it while the unit hit the key spots of Switzerland.

"Richard Stangerup, the Copenhagen booker who plotted the

European tour with exception of the proposed British seg, had no unnatural trouble with the band throughout the entire tour which started in Denmark and ran through Sweden, Belgium and Switzerland. His part of the bargain ran up until Dec. 2 when the boys were paid off and given their tickets back to the states," Gurwitch said.

The hitch came in October when Jack Hylton contacted the band with an offer for a British tour to follow after Stangerup's ended Dec. 2, Gurwitch explained. Next it was discovered Hylton had tooled the tour for Redman alone without the band. One week later, the *Melody Maker* reported that the British musicians' union had refused Redman or the band the right to play in England. This action came about, Gurwitch believed, as a reprisal move against the AFM's ban here against British musicians working and not as a personal affront against Redman or his band.

## Played For GI's

"When the proposed British jaunt folded," Gurwitch said, "the band took a short tour into American-occupied Germany, playing for the GI's. This ended in Nuremberg and left some off days before the band was to sail Dec. 7 from Southampton on the Queen Elizabeth. So the boys went into Paris to take a look around."

While the boys were ogling the sights, Timme Rosenkrantz, Danish jazz figure who accompanied the band from the states last September as personal manager, unearthed a three-month booking in a Paris restaurant. But, in the face of the poor foreign rate of exchange, an agreeable price couldn't be set. It was at this point that five sidemen—trombonist Quentin Jackson, trumpeter Bob Williams, tenorist Ray Abrams, bassist Ted Sturgis, and altoist Pete Clark—boarded the Queen for the states.

The rest of the band—with

exception of Buford Oliver, who joined a French combo—decided to stick on in Paris a while and augment the band with 17 Parisian musicians. Those remaining were Don Byas, Peanuts Holland, Clauncey Houghton, Billy Taylor, Tyree Glenn, Inez Cavanaugh, the girl vocalist, and Redman.

Two others who stayed on the other side were Jackie Carman, trombonist, and trumpeter Allen Jeffries—the only white musicians to make the tour. Both signed with army special service as civilian entertainers.

"For the most part," Gurwitch said, "the band was well received by the European jazz fans although it was a good deal different than they had expected. You see, they had only his records to remember him by and, of course, none were aware of the new developments as Redman's was the first American band they had heard since before the war. The band, which, I understand, hadn't been too well rehearsed before the tour, missed the expectations of those who remembered the continental tours of Jimmie Lunceford and Duke Ellington," Gurwitch said.

## Stars Not Publicized

"One of the biggest mistakes," he added, "was that the promoters kept stars in the band such as Peanuts, Tyree and Don Byas out of the publicity. And I think their names could have been used to great advantage."

With the ink on this story still wet, rumors again are trickling in from Paris that the remaining Redman men are in difficulty. Bookings and work permits are alleged to be the problem fly in the success ointment. Yet, none is verifiable at this time.

Gurwitch is the author of two books published in Switzerland—*Swing Discographie* and *Piano Jazz*. Former is a discography of European and American records made and released in Switzerland; latter is a study of what Gurwitch considers the top 25 pianists in the world, a critical survey of their styles and methods with illustrations.

He is here on an immigration visa.

## Hal Otis To NYC

Chicago—Hal Otis' trio was set at press time to go into New York City's Vanity Fair (the old Zanzibar) as singer Gertrude Niesen's musical unit.

## Outside Sidemen



In pic, Sam Levy on left, Sam Strom on right.

Ever since police went on riot duty during Benny Goodman's epochal appearance in the middle 1930's, New York's Paramount has been swingdom's No. 1 theater; and its backstage has become the point most consistently under siege by the legions of the bobby sox brigade. Albeit, Sam Levy and Sam Strom, guardians of the rear portal, still manage to run the most informal—and efficient—backstage in all New York City.

Like the stage shows, the rear reception rooms of the stem's other major houses are run like big production numbers by their respective door balliffs. All strangers, be they fans, song pluggers or reporters, are treated as dangerous enemies. Every imaginable impediment, including heel-cooling waits and mysterious phone calls, have been raised by the Protectors of Performers to see that no autographs are given, no audiences granted, except to the most persistent.

With the Sams, it's different. If a visitor appears to have bona fide business, Levy or Strom—whichever is on duty—promptly calls upstairs to see if it's O.K. for the guy to go up. No fuss, no muss, no truss.

Next to Sinatra, Benny has drawn the biggest stage door crowds to the Paramount, according to the Sams, whose experiences go back about four years. "Benny's 1943 appearance was murder. Spivak has caused a few commotions, too."

The Sams, who have to learn the names of all the musicians within a day of their arrival in order to properly sort letters, calls and visitors, summarize their philosophy this way: "We're here to help the flow of traffic, not hinder it. We treat everyone in a courteous manner. We even give the jerks a break. We put a mat down before we throw them out."

—got

## Maxine Sullivan Has New Daily Airshot

New York—Making her first appearance in six years as star of her own radio show, Maxine Sullivan unveiled a new series of earshows Jan. 12 over WNEW from 3 to 3:15 p.m.

Maxine, who first gained attention by swinging *Loch Lomond* and other Scottish airs, has confined her efforts during recent years to east side supper clubs and recently has been featured at the Village Vanguard.

Recently, Maxine cut an album for International containing *Come Rain or Come Shine*, *Summertime* and *Skylark* among others.

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# That Guy Condon Is All Over Esky Jazz Book!

New York—Younger musicians in this town are up in arms about the 1947 *Esquire Jazz Book*. Hinged previously on a poll of musicians and experts, the book this year devoted only two pages out of 91 to the poll.

Eddie Condon, his joint, and his sidemen drew a conservative estimate of 179 separate plugs in the book. An eight page photo spread was devoted to Condon's troupe, claiming they were the first musicians ever to fly to a job as a group.

Musickers here pointed out that this was manifestly untrue, bands having used charter plane service for over eight years.

A photo spread on pianists included Bob Zurke, Arthur Schutt, Joe Bushkin, Cliff Jackson, and Joe Sullivan, but made no mention of King Cole, Art Tatum, Teddy Wilson, Mel Powell, Dodo Marmorosa and other 88ers.

### Fluff Poll Winners

Not one of the poll winners, including high vote-draw Sarah Vaughan nabbed an article or a pic. Vocalists' pictures were fronted by Lee Wiley, with Connie Boswell and Ethel Waters included.

A four page spread is devoted to Joe Bushkin's *Man Here Plays Fine Piano*, written by Bushkin, recorded by Goodman with Bushkin at the piano and with John DeVries lyrics extolling Bushkin's playing. Song by strange happenstance is published by Harmon Music (ASCAP), which is owned by Harry Goodman, brother to Benny.

Articles include those by Bob Sylvester, staunch Condon fan who works for the *Daily News*, and artist Stuart Davis, a good friend of the editor's, who closes his contribution with the remarks: "In effect, go dig Dr. Condon's Clinic (club)".

### "Love Condon" Club

Manager Johnny O'Connor is represented as are Gene Krupa,

Jess Stacy, Jack Bland, Max Kaminsky, Rex Stewart, Dave Tough, Art Hodes, and George Wettling, all of whom have worked with and speak highly of Condon.

There are articles signed by Benny Goodman, Frank Sinatra and Nat Cole, written by their press agents which also speak highly of Condon. The discographies have an interestingly heavy salting of the sort of music

## Oh, Brother!



Hollywood — (verbatim from press release) In order to help Linda Darnell reach the emotional heights she must portray as Amber in *Forever Ditto*, Andre Kostelanetz assembled at her request an album of his Columbia recordings, each one calculated to express some specific mood. Here, with Otto Preminger, Linda talks over the plan with Kostelanetz, and decides that his "Exotic Music" is the best formula for getting in the mood.

avored by Condon and his disciples.

In short, working hornmen here claim the book is a hand-bill extolling Eddie Condon, published by *Esquire*, and that it's worth a buck only if Condon will redeem it for two straight whiskeys at his NYC club.

By accident, strictly, the book's editor was for the time Ernie Anderson, an ex-ad agency account executive, who manages Eddie Condon.

## New D. C. Dance Hall Opened

Washington—The *Music Hall*, giant new dancery reputed to have cost \$200,000, opened at 9th and V sts., on Jan. 12 with Louis Armstrong's orchestra. The new structure, started before the building bans went into effect, is the brain-child of Dave Rosenberg, owner-operator, formerly of Washington's Club Ball. Associated with Rosenberg is "Goldie," famed New York character recently with the Maria Kramer hotel chain.

The new terp spot hopes to fill the city's need for a large, modern entertainment palace to which Negroes will be freely admitted.

Following Armstrong's week, the Musical Hall has scheduled Billy Eckstine, Ella Fitzgerald, Cootie Williams and Lionel Hampton.

## Wagners on Air

Chicago—The Wagners, instrumental trio at the Graemere hotel, began a new 11:45 to 12 p.m. sustainer Jan. 10 over ABC. It will be broadcast every night except Monday.

## Login Organizes

New York—Alan Login, former Spivak 88er, has organized a quartet here, with Terry Gibbs on vibes, Jimmy Norton on guitar and Bill Olletti on bass.

## Margie Is Recruiting Queen



Buffalo—Marjorie Hughes, vocalist in her daddy Frankie Carle's band, was made recruiting queen of the northern New York district by Capt. A. C. MacDonald. Proud papa, the captain and the queen are shown above. The Carle band, with its regal vocalist, opens February 10 at the Pennsylvania in Gotham.

## Bob Berkey Back

Shreveport, La.—Bob Berkey returned to the Washington-Youree hotel here with several changes in his unit. He now has Bob Anderson and Melvin Smith (trumpets), Bill Waymire, (trombone), Tom Tomek and Marty Martolin (alto and clarinet), Burton Johnson (tenor), Ray Friday (bass), Dick Reimer (drums) and Harry Lorenzen (piano). Shirley Rae handles the vocals. Leaderman Berkey handles trombone and vocal chores.

## Leeds Reviving Tune, 'Heartache'

New York—After gathering dust for the last 16 years, *Heartache*, a tune featured more than 10 years ago by Ted Weems and other bands, is being revised by Leeds music.

Leeds got the tune when they bought out Olman music catalog and recently decided to polish the number off and give it a play. Decca has re-released the old Ted Weems cutting of the number originally cut 13 years ago.

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## Hot Jazz

### Fats Waller

♪ ♪ ♪ Ain't Misbehavin'  
♪ ♪ ♪ Moppin' and Boppin'

Cut around the time *Stormy Weather* was made, these two twelve-inch sides are not the best Fats on wax, but they do demonstrate what a loss his death was in terms of sense of humor and beat. Supporting personnel includes Slam (bass), Slim Moore (trombone), Benny Carter (trumpet), Gene Porter (clary), Irving Ashby (guitar) and Zutty Singleton (drums). Last half of *Ain't* is up tempo with Fats playing fills to Zutty's

drumming, with a fine old-fashioned barrelhouse walk-out. Reverse, credited to Waller, Singleton, and Fats' manager, Ed Kirkeby, is a simple unison riff figure of the sort Fats always loved to play, with too much of Fats' piano time allotted to Zutty's drumming. (Victor 40-1003)

### Bert Ambrose

♪ ♪ ♪ B'Wanga  
♪ ♪ ♪ Copenhagen  
♪ ♪ ♪ Tarantula  
♪ ♪ ♪ Champagne Cocktail  
♪ ♪ ♪ Streamline Strut  
♪ ♪ ♪ Hors D'Oeuvres  
♪ ♪ ♪ The Night Ride  
♪ ♪ ♪ Wood And Ivory

Originally recorded in England in 1935 and released in this coun-

try on American Decca shortly afterwards, these sides are mostly the work of arranger Sid Phillips and a lesson in clean playing with beat for a big band, no matter how dated the scores sound now. Certainly then Morton Gould and Kostelanetz weren't doing as well. There is some good Danny Polo carinet, plus Ted Heath and Lew Davis (trams), Max Goldberg trumpet and Bert Barnes piano scattered throughout the sides. *Night Ride*, the best-known of the sides, was later used by Larry Clinton for an arrangement called *Midnight In Mayfair*, I believe. Also the surfaces are infinitely superior to those put out by American Decca. These sides sound like records, not sand factories. (British Decca 41003, 6282, 41001, 41002)

### Harry Roy

♪ ♪ ♪ Barrel House Boogie  
♪ ♪ ♪ Steppin' Out At Midnight

Another English band, which has never been as apt musically as Ambrose's, playing two piano boogie, backed up orchestrally. A mistake to release in this country since we've been deluged with the stuff. "B" side is more double piano with sax riff backing. 88 execution is sloppy. (British Decca F41009)

### Royal Air Force Dance Orchestra

♪ ♪ ♪ C Jam Blues  
♪ ♪ ♪ Mission To Moscow

This was the RAF competition to Miller before that band became the official unit of the AEF. They show the influence of the American combo, both in playing and in choice of arranging ideas. Greatest fault with the sides was the same as hit some of Miller's old Bluebird sides: rhythm section just can't drive this heavy a band to a swinging climax. *Moscow* is played much faster than Goodman's side, and with a two beat effect from the rhythm that doesn't give it the necessary smack. Section execution is excellent though, and the solo pianist his fine touch. (British Decca F4568)

### Hadda Brooks Trio

♪ ♪ ♪ Basin Street Blues  
♪ ♪ ♪ You Won't Let Me Go

Heavy handed piano and tubby recording make these sides reasonably uninteresting. Fem leader vocals on backing. (Modern Music 146)

### Bill Williams' Dixieland Band

♪ ♪ ♪ Maple Leaf Rag  
♪ ♪ ♪ Muscat Ramble  
♪ ♪ ♪ Jazz Band Ball  
♪ ♪ ♪ Jeep Blues  
♪ ♪ ♪ Riding To Glory On A Trumpet  
♪ ♪ ♪ Black And White Rag

Misspelled *Muscat* and all, with an Ellington blues, and a Clyde McCoy original (*Glory*), this album is part of the west coast New Orleans renaissance. While there are good spots such as Pete Dailly's horn work on

## Symbol Key

♪ ♪ ♪ Tops  
♪ ♪ ♪ Tasty  
♪ ♪ ♪ Pleasing  
♪ ♪ ♪ Boring

*Jeep*, there is a lack of the driving spirit that made New Orleans stand up in its day. Without that, and none of the harmonic developments that have been made since, records like this stand between fish and fowl. There are few passages worth hearing by Eddie Pripis (tenor) and Marvin Ashbaugh (piano). (Albert 725)

### The Aristo-Kats

♪ ♪ ♪ Oh Lady Be Good  
♪ ♪ ♪ It Makes Me Blue

Interesting that all of a sudden Victor has been doing so much with small combos: Mary Lou Williams, Dardenelle, Page Cavanaugh, and this group. Ell Oberstein has either become a hot fan, wants to cut recording costs, or has decided there is more financial return from small, less-known units than the big-name dance bands.

Recording here is harsh and the solos long flocks of notes played at the same dynamic level. Reverse an original ballad by Orlando Randolph, is sung by same. Get the four-beat chord piano back of the guitar solo! (Victor 20-2066)

### Jim Wynn

♪ ♪ ♪ Organ Grinder Swing  
♪ ♪ ♪ Just In Case You Change Your Mind  
♪ ♪ ♪ Wynn's Boogie  
♪ ♪ ♪ Get Yourself In Line

The intonation of this west coast band isn't helped any by an off-center pressing on *Swing*, a faint copy of the old Lunceford. Does swing some back of the tenor solo though. The boogie is much like the one the Kirk band used to play back of Mary Lou Williams. Once again best spot is by the tenor. (Modern Music 20-506-7)

### Joe Biviano Quintet

♪ ♪ ♪ Copenhagen  
♪ ♪ ♪ Honeysuckle Rose  
♪ ♪ ♪ Bugle Call Rag  
♪ ♪ ♪ Stumblin'

I gotta take this accordion record right over to Joe Mooney—believe me, there are lots of things he hasn't heard done yet on the box. Saving grace is Tony Mottola's guitar, and Ward Lay's bass, since most of the other fingers sound like Dizzy Fingers. (Sonora, 3021, 23)

## Swing

### Benny Goodman

♪ ♪ ♪ Hora Staccato  
♪ ♪ ♪ Man Here Plays Fine Piano

Just get through writing an article which said that regardless of his other limitations, Goodman is a flawless clarinetist and out comes a record with possibly his worst personal performance in years!

Recorded with strings and his own band, *Staccato* is played legitimately almost all the way through save for a half chorus towards the end. Listen carefully to Goodman's opening phrase, and you'll hear a marred trill and a passage dropped too

## Woody's A Disc Jockey

Hollywood—Woody Herman has taken over the disc assignment on the Saturday (10 to 1) session of the Al Jarvis *Make Believe Ballroom* on KLAC here.

The ex-bandleader is also working toward the production of what he says will be the first authentic film treatment of a jazz subject.

Throughout notice how stiffly he plays (the contrast afforded by the jazz portion makes it all the more apparent) and at times even fumbles rhythmic phrasing. The band's lack of power doesn't help, but to anyone accustomed to Goodman's extraordinary fund of personal musicianship, this record is a sad date indeed.

Reverse is a little ditty written by Joe Bushkin praising the pianoman in BG's band who strangely enough was also named Joe Bushkin. Eve Young's lyrics include: "He rocks the boys with left hand dixie while his right hand is going north." Our very sound advice is go west, young man, go west. Out there they may not have heard this record. (Columbia 37207)

### Jerry Brent

♪ ♪ ♪ (Parts I and II)  
♪ ♪ ♪ No Name Jive  
♪ ♪ ♪ Roll 'Em  
♪ ♪ ♪ Temptation

Another coast band, this one gets more beat on *Jive* than did Casa Loma though its section work isn't the greatest. Trouble with *Roll 'Em* is quite literally that it doesn't roll: when Mary Lou did it, she designed figures fit for a continuously tumbling Kansas City beat. This interpretation makes the tune just another flat riff tune instead of an opportunity to swing. Technically, *Temptation* is the best done of the four sides, though it doesn't build. (Modern Music 20-508-10)

(Modulate to Page 20)

## who, dat

### MOE ZUDEKOFF

This good-looking, trombone-playing bandleader of some 14 months, has played with several of the top bands, mainly both Dorsey's, Bob Crosby, Artie Shaw and Paul Whiteman. For a couple of months previous to starting his own melodious crew, which has



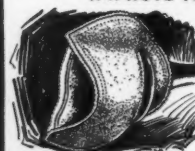
played NYC's Roseland ballroom several times, he fronted Jimmy Dorsey's outfit. He played the part in Whiteman's *Bouncing Brass* album that the Decca booklet credited to Jack Teagarden. He was born April 8, 1919, by the way. You know this leader as:

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# Percy Faith Carries On Tradition of 'Big 4'

New York—Percy Faith, who this month enters his seventh year as conductor of the *Carnation Hour*, is the last of the big four. That is, the big four when one has in mind the top four conductors in radio. With Faith in this classification are Andre Kostelanetz, Morton Gould and Dave Rose.

Canada-born Faith explained that the winter of 1945-46 was the top year for the big four. Rose, he said, had the Nash-Kelvinator show on which the famed arranger and composer was introducing a new number with each weekly airing. Andre Kostelanetz had taken over the Chrysler winter show where Morton Gould had left off to go into the *Billion Dollar Baby* show.

All four were working with the type of musicians they preferred and presenting the kind of music they most enjoyed. But, it didn't last too long. The Broadway show closed, Chrysler cut its show after 39 weeks and Nash ended its broadcasting abruptly last summer. This left only Faith to carry on in the vein established by the big four of playing what they thought best in spite of demands made by sponsors.

"This condition is regrettable," said Faith, who began his musical education on violin and switched to piano before he reached his teens. "For these men were the greatest pioneers in our particular style."

## Changed Music On Show

Faith himself did a bit of converting before he rounded his *Carnation* program into the type of musical presentation he desired. When he first took over the show in Chicago upon the death of Joe Pasternak the program was predominantly concert conducted for Met opera stars. In six years under his control he diversified the show to include popular numbers sprinkled with standards.

Although Faith has become well-known as a conductor, he has cut but a few records—eight, to be exact, in three years with Decca. Among his first cuttings was *Stardust* and although it wasn't recorded for dancing the disc sold more than 100,000 copies. He recently etched four sides using 45 men and Hildegarde.

## Liking For Jazz

Faith likes jazz and has had such stars on his show as Benny Goodman, Duke Ellington, Jo Stafford and Tommy Dorsey among others. Jack Leonard was Faith's guest on his first appearance after being released from the service.

Faith didn't intentionally leave

out Lloyd Shaffer and Paul Weston, both conductors of the *Chesterfield Supper Club* shows, but explained that they are newcomers compared to what is considered the big four.

He is concerned with the current developments in the dance band field. Faith said he didn't believe "that there is a definite trend away from swing toward sweet. But that the trend is a conversion in the style of swing. Like Raeburn and Kenton."

"Jazz—or I should say swing, I believe—will be with us as long as we have music," he concluded. "And, I'm for it."

—FOR

# Two Wives Named Helen



Philadelphia—Bobby Sherwood, leader, and Al Sendrey, MCM composer and arranger, both married girls named Helen. Helen Sherwood is at the left, with Bobby next to her, Mrs. Sendrey at the right. After the engagement at the Click here, the Sherwoods went to California and Bobby organized a new crew for his current appearance at the Casino Gardens.

# Manners 4 Hot In Cleveland

Cleveland—Hot locally is the Bob Manners' Music Makers quartet at Hatton's Grille, with plenty of songs, comedy, trick arrangements, novelties, be-bop included. Ace man of the group is clarinetist Bob Westmoreland, excellent in the Goodman traditions; with some fine songs by Mike Andre. They've had long runs at the Main Street club and Roxy bar and look like they'll go far.

Another quartet very busy in town is the Haydr Hendershott combo, now working Art Warren's Zephyr Room, as well as WHK and transcriptions. Bill Rice, Al Knapp and Al Skulley are in the group.

Vogue in town at moment is the rhumba again. Ramon Cortas band is at the Continental, Don Castellanos at the Normandie and Nick Brewster at the Hotel Cleveland Bronze Room.

—Art Cutlip

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(Jumped from page 19)

## Vocal

### Joe Mooney Quartet

September Song  
Just A Gigolo

The Mooney Quartet has been getting such a build from the Beat for the past six months that reviewing their first record is practically anti-climatic. Main point here is that the disc offers good samples of two different facets of the Mooney technique. *September* is a shortened version of their regular arrangement, given over almost entirely to Joe's vocal. The side showcases his perfect phrasing and pitch and the delicate, carefully con-

structed and purposeful backgrounds he arranges for his voice—in this instance pacing clarinet (Andy Fitzgerald) against Joe's accordion and Gate Frega's well consolidated bass with unison runs by clarinet and guitar (Jack Hotop) and even a *Clair de Lune* piece of clarinet-guitar work. The bridge after the full chorus, specially written for this recording, gives an idea of the way Mooney enriches the tone of the group with such a usually bastard instrument as the accordion.

*Gigolo*, taken at an easy bounce, gives the quartet more room to operate. Opening with a rhythmic, controlled vocal, punctuated with accordion breaks, it goes into some typically tight Mooney arranging. The Mooney approach is sparse, tasteful and fertile with variations which maintain interest from downbeat to coda. Painstaking rehearsal shows in every note, but the light touch, the easy flow, is there all the time. Mooney's lyric-brightening talents also show on *Gigolo*. Both sides are marred by bad wax toward the end, possibly indicating that artistry is no barrier to Decca's impartial distribution of bum shellac. (Decca 23790.)

(Ed Note: Above review was written by John S. Wilson, music critic for the NY daily, PM, and one of the best writing crix in the country. What he didn't know is that Decca recording director Morty Palitz worked five hours to get the perfect four-way vocal balance on *Gigolo*.)

### Mel Torme

You're Driving Me Crazy  
It's Dreamtime

Here he is, kiddies, Sinatra's future competition, with a musicianly background of a sort Frank has never been fortunate enough to possess. The emotional warmth, interpretation and musical taste that this kid evinces in his vocals has to be heard to be believed. He is strongly influenced by Sarah Vaughan, as you can hear by the tag end of the vocal. *Crazy* rates four notes not because there are not faults: his low tones and general tonal quality plus breath control must be improved—but because for the first time in some years, there is a male singer on the scene with new and good ideas. Sonny Burke's background, including Sy Zentner's tram, sets Torme off to good advantage. (Musicraft 15102.)

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### Billy Eckstine

Jelly-Jelly  
My Deep Blue Dream  
All The Things You Are  
Don't Take Your Love From Me

Four sides by the vocalist who has switched from trumpet to valve trombone and has a band more influenced by Gillespie than any other big unit now recording. First side is the tune Eckstine made his rep on while with Hines as 13th trumpet and vocalist. Uneven balance and surfaces make some of the effects a little undecipherable. Eckstine's vocal style is most similar to Herb Jeffries, while his band's attack must be improved if it is to play the ideas presently contained in its book.

*Things* adds strings, and has Eckstine coming out with some fine ideas. Combination of the string section and the abruptness of be-bop is unusual at least. The Henry Nemo Love, first sung four years ago by Lena Horne, gets a good working over here by Billy, though that vibrato of his almost wobbles him right out of key at times. (National 9121-23)

### Margaret Whiting

What Am I Gonna Do About You  
Beware My Heart

You has harsher tones than Miss Whiting usually shows. Same trouble shows up with "deep" and "steep" on *Heart*: long vowel sounds stretched unpleasantly. (Capitol 350)

### Tony Martin

Sonata  
Years And Years Ago

*Sonata* shows Martin with a distressing tendency to take every sustained note and swell on it to a distressing degree. Sforzandos are good effects a couple of times a song, not once a phrase. Otherwise his quality is pretty good. (Mercury 3045)

### King Cole

For Sentimental Reasons  
The Best Man  
That's The Beginning Of The End  
But She's My Buddy's Chick

Ever stop to think that Nat Cole has an uncanny ability to pick tunes that not only record excellently but are perfectly suited to his voice. King makes *Reasons* the season's four-beat *Liebestod*. Turn it over and he's singing a rhythm tune, with an Oscar Moore guitar solo tossed in for free. *End* is a lesson in how to take a long phrase and split it middle-wise to add rather than detract musical meaning. (Capitol 304, 328)

### Bing Crosby

Sweet Lorraine  
The Things We Did Last Summer  
Among My Souvenirs  
Does Your Heart Beat For Me  
September Song  
Temptation

If you have any doubts that Bing is both losing his voice and getting increasingly sloppy about

his singing, listen to these six sides, and come away a little sick at the residue (relatively speaking) of a good binger.

*Lorraine* is extremely nasal in its opening chorus, while the phrasing on *Things* is dead and unimaginative. *Souvenirs* is better though the top tones wobble ("rest" for example). The tenor sax solo (Russ Morgan accompanying) is for the books. *Me*, written by Morgan, has long been identified with him.

*Song*, a re-issue, is the one that will really stop the stoutest Crosby fan in his tracks. He just has no tone in it, is consistently off-pitch, and fades to nothing on high tones. Bing is a comparatively young man—losing his voice at his age is the result of either incorrect over-use or else complete sloppiness while making these records. (Decca 23655, 23745, 23754)

### Frank Sinatra

September Song  
Among My Souvenirs  
This Is The Night  
Hush-A-By-Island

Sinatra's technical control on *Song* is excellent; his projection of the beautiful ballad's subtleties a shade lacking. First word on *Among* is fluffed for tone, though the interpretation is more easily done than *Song*. *Night*, save for a very sharp "in" on "Here in the night", is a sample of what makes the boy a fine ballad-seller. No question that Sinatra has improved in the past year, both technically and from the standpoint of showmanship. (Columbia 37161, 37193)

### Johnny Mercer and The Pied Pipers

Tales of Uncle Remus  
Minden My Business  
Shouldn't I  
One for My Baby  
Embraceable You  
Memphis Blues  
St. Louis Blues  
Alexander's Ragtime Band  
I Guess I'll Have to Change My Plan

First title is done with sections of the cast of Disney's *Song Of The South*, plus Mercer and the Pied Pipers to do the songs. Labels on the records are so confusingly arranged, it's hard to tell who is singing what.

Other eight sides are from a separate album backed by Paul Weston's band. *Business* is taken up with a dixie twist, while *St. Louis* gives June Hutton a solo chance she over-does a little. *Should I* and *Embraceable You* are for the Pipers alone, and underline their musical competence. However despite their popular preeminence, I'd like to see them try more musical ideas of the sort Torme's Meltones were essaying with Shaw. There are good solo spots by Herb Haymer (tenor), Ray Linn (trumpet) and the tram section.

Trouble with almost all these sides is their over-slickness and factory polish. There's too little of the rough-spun charm by which Mercer made his name. Listen to *One For The Baby* as a welcome contrast. (Capitol CC 40, CD 36)

(Modulate to Page 21)

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# Analyzing Band Poll

(Jumped from Page 4)

Year	First	Second	Third
1939	Bob Zurke	Jess Stacy	Jess Stacy
1940	Jess Stacy	Bob Zurke	Freddie Slack
1941	Jess Stacy	Joe Bushkin	Art Tatum
1942	Jess Stacy	Art Tatum	Art Tatum
1943	Jess Stacy	Art Tatum	Frankie Carle
1944	Mel Powell	Teddy Wilson	Johnny Guarnieri
1945	Mel Powell	Teddy Wilson	Art Tatum
1946	Mel Powell	Teddy Wilson	Jess Stacy

Once more a case of three established soloists winning, with a flock of new names yipping at the tape. 1947 should have you listening to Jimmy Jones, Dodo Marmarosa, Ralph Burns, Hal Schaeffer, and a gal, Wini Beatty, formerly of the Vivien Garry Trio.

Drums		
1937	Gene Krupa	Ray Bauduc
1938	Gene Krupa	Ray Bauduc
1939	Gene Krupa	Ray Bauduc
1940	Ray Bauduc	Jo Jones
1941	Buddy Rich	Ray Bauduc
1942	Buddy Rich	Dave Tough
1943	Gene Krupa	Buddy Rich
1944	Buddy Rich	Jo Jones
1945	Dave Tough	Jo Jones
1946	Dave Tough	Sonny Greer

Stan Kenton's fine young skinman Shelly Manne is the only new name to make it here, but right behind are be-bopist Max Roach, Louis Bellson, Don Lamond and Alvin Stoller, all of whom are tremendous drummers in their own styles right now. Ray Bauduc finished this year in 36th place.

Guitar		
1937	Carmen Mastren	Allan Rous
1938	Benny Heller	Carmen Mastren
1939	Charlie Christians	Carmen Mastren
1940	Charlie Christians	Hy White
1941	Charlie Christians	Nappy LaMare
1942	Eddie Condon	Hy White
1943	Eddie Condon	Bobby Hackett
1944	Allan Rous	Oscar Moore
1945	Oscar Moore	Dave Barbour
1946	Oscar Moore	Dave Barbour

All young names here, with Django Reinhardt in fifth place. Now that he's playing in this country, will be worth watching to see how the local guitar-men like him. Keep the ears open for another McKinley sideman, Mundell Lowe.

Bass		
1937	Bob Haggart	Pops Foster
1938	Bob Haggart	Harry Goodman
1939	Bob Haggart	Artie Bernstein
1940	Bob Haggart	Artie Bernstein
1941	Bob Haggart	Artie Bernstein
1942	Bob Haggart	Artie Bernstein
1943	Artie Bernstein	Bob Haggart
1944	Bob Haggart	Sid Weiss
1945	Chubby Jackson	Bob Haggart
1946	Eddie Safranek	Chubby Jackson

No bald-heads here, and the 12th placer, Gate Frega (from the Joe Mooney Quartet) will give you much bass to ponder this year, as should west coast star Red Callander.

Arrangers		
1937	Jimmy Mundy	Duke Ellington
1938	Larry Clinton	Fletcher Henderson
1939	Fletcher Henderson	Glenn Miller
1940	Fletcher Henderson	Sy Oliver
1941	Sy Oliver	Eddie Sauter
1942	Sy Oliver	Billy Strayhorn
1943	Sy Oliver	Billy Strayhorn
1944	Sy Oliver	Billy Strayhorn
1945	Sy Oliver	Ralph Burns
1946	Billy Strayhorn	Ralph Burns

Sy Oliver was disqualified as arranger since he was leading his new band, and gave Handy a chance to sneak in on the listings. Only the coming year will show if he deserves it or not. Through Sauter, Rugolo, Hefti, Finckel, Brooks, Finnegan, Todd and all the rest, the arrangers' list in the past four years has showed an influx of new talent and ability that should make scores really pop with ideas in the next twelve-months.

Conclusions?  
This year will see a tremendous turnover in bands and sidemen grabbing public favor. The log-jam of names starting in 1936 is now starting to crack with a roar.

Young musicians, new ideas, and different slants as shown by these figures are pushing to the fore. Old established band names are not only slipping commercially, but also in hip appeal, with the exception of those that have been intelligent enough to ride with the musical tide.

The business seems to be running in two directions at once: towards a soft, two-beat commercial dance style with taste and tone, and also towards increased experimentalism in jazz forms and solo usage. New band names should therefore win next year's poll.

Soloists and singers alike, far from showing the retrogression about which some writers moan, are of the highest technical level of which the business has ever been able to boast.

In short, this poll shows once again public and musicians alike are hipper, more demanding, and more restrained in their tastes. All things considered, the past decade presents an extraordinary picture of change in an art necessarily yielding to dollar as well as artistic demands.

## Diggin' The Discs—Mix

(Jumped from Page 20)

### Frankie Laine

By The River Sainte Marie  
That's My Desire

As an old-time Laine fan, I claim up jumpers like Marie are not the material at which he struts to best advantage. Backed here by Mannie Klein (trumpet), Cy Zentner (tram), Babe Russin (tenor), and George Van Eps (guitar) amongst others, Frankie comes out with a rhythmic vocal which shows his natural jazz feeling, but not his ability to phrase. This is essentially dixie playing, and Frankie ain't a dixie singer. Desire is much more like

it—gives our owl-haired friend a chance to show his male Hollidayisms. (Mercury 5007)

### Louis Jordan

Ain't Nobody Here But Us Chickens  
Let The Good Times Roll

More personable singing by the Jordan, this time on an Alec Kramer-Joan Whitney novelty, with the shuffle background which he always manages to keep from dragging. No gigantic music here but a lot of vocal personality. (Decca 23741)

### Al Hibbler

Don't Take Your Love From Me  
Sposin'

Al Hibbler's singing is one thing on which I take the low road from that of Duke Ellington's—and this record doesn't gainsay me too much. Hibbler over-sings by far on the lyric Love, reaching for bass and treble tones he simply doesn't

## Ray Noble Ork Waxes 'Linda'



Los Angeles—First shot of Ray Noble to come along for some time was this view in the Columbia recording studios, during the session in which Linda was waxed. Singers Buddy Clark and Anita Gordon are seen in the background.

have. Sposin' is a little better with some good Marold Baker trumpet in addition. (Aladdin 155)

### Julia Lee

Lies  
Gotta Gimme Whatcha Got  
When A Woman Loves A Man  
Julia's Blues  
Oh Marie  
On My Way Out

These are the sides made by the Kansas City gal piano player-singer who's been a Dave Dexter rave in this mag for years. Her singing is rough-toned, vibrant, punchy stuff on the old blues-shouting style. It's certainly a relief from much of the saccharine muttering you hear these days. Tenor man plays well as does trumpet—both sounding like ex-early Basie. Listen to the echo on the tenor entrance on Blues for a tip-off on Capitol's system of recording balance; this particular side works up to a real beat, by the way. Marie is the old Italian tune taken a la rock—should be a terrific juke box success. (Capitol 308, 320, 340)

### Miguelito Valdes

Negra Leono  
You So It's You

The Desi Arnez' should listen to this guy sing and quit—the difference is that great. On Negra, Valdez and the band cough and hiccup their way through a set of lyrics that in some fashion really bolster up the beat. Whoever did the arrangement on You got in some fine string voicings. Valdes sings the lyric in a very interesting English dialect. (Musicraft 411)

### Dinah Shore

For Sentimental Reasons  
You'll Always Be The One I Love  
And So To Bed  
Sooner Or Later

Interesting thing about both Sinatra and Shore: despite the warmth of their tones and a consistently good vocal quality, they occasionally hit low tones that have nothing in them but casing. Could be carelessness or lack of breath control, but it's often noticeable in the same places with both of them.

Reasons, a lush and lovely song, is sung well though Miss Shore's background lacks a Stor-dahl touch. She flirts the last word in the Love lyric, mentioned here not to be carping, but to point out how intonation is a problem that bothers the biggest, so you too should worry about it. Later is an excellent example of a well-controlled vibrato used to extend tones on a song designed to be sung at a faster tempo. (Columbia 37188, 37206)

### Jo Stafford

September Song  
It's As Simple As That

Miss Stafford's slightly cold but perfectly disciplined tones go well on Song, though on words like "short" and "time", her voice rings too stridently. No question that this song demands a great deal from anyone attempting it. Listen to Marie Greene's older version on Signature for a singer who has similar trouble with warmth of interpretation but better technical equipment. (Capitol 352)

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## Key Spot Bands

AVODON, Los Angeles—Al Donahue; Opng. 2/4, Stan Kenton  
CASINO GARDENS, Ocean Park, Cal.—Bobby Sherwood  
MEADOWBROOK, Cedar Grove, N. J.—Randy Brooks  
MEADOWBROOK, Culver City, Cal.—Ray Herbeck  
NEW YORKER HOTEL, New York—Chuck Foster  
PALLADIUM, Hollywood, Cal.—Charlie Spivak; Opng. 2/4, Vaughn Monroe  
PENNSYLVANIA HOTEL, New York—Jimmy Dorsey; Opng. 2/10, Frankie Carle  
ROSELAND BALLROOM, New York—Bobby Byrne  
SHERMAN HOTEL, Chicago—Claude Thornhill; Opng. 1/31, Victor Lombardo

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Weems, Ted (Orpheum) Omaha, 2/7-13, t  
Welk, Lawrence (Trianon) Chicago, b  
Widmer, Bud (Silver Slipper) Eunice, La.,  
Williams, Griff (Palmer House) Chicago, b  
Williams, Cootie (Paramount) NYC, 2/5-18, t  
Winstow, George (Melody Mill) Riverside, Ill., Opng. 2/5, nc  
Wright, Charlie (Victoria) NYC, h

## Singles

Bailey, Mildred (Blue Angel) NYC, nc  
Bailey, Pearl (Chez Paree) Chicago, nc  
Beal, Eddie (Downbeat) Hollywood, nc  
Como, Perry (Supper Club) NYC  
Costa, Johnny (Modern) Chicago, nc  
Duchin, Eddy (Kraft Music Hall) NYC, nc  
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Flowers, Pat (Club Condon) NYC, nc  
Gayle, Roselle (Tailspin) Chicago, nc  
Henke, Mel (Airliner) Chicago, nc  
Laine, Frankie (Morocco) Hollywood, nc  
Martin, Tony (Chez Paree) Chicago, nc  
Mills, Sinclair (Argyle) Chicago, nc  
Ranall, Christine (Tin Pan Alley) Chicago, nc  
Rignby, Tommy (Tabu) Chicago, nc  
Roddie, Vin (Hickory House) NYC, nc  
Stafford, Jo (Supper Club) NYC  
Shay, Dorothy (Palmer House) Chicago, h  
Stewart, Slim (Three Dances) NYC, nc  
Torme, Mel (Bocage) Hwd., nc  
Williams, Sandy (Gibby's) Chicago, r

## Combos

Anzellone, Tony (Italian Village) Cleveland, nc  
Barnes, George, (WEN-ABC) Chicago  
Bennett, Buster (Brass Rail) Chicago, nc  
Berkey, Bob (Washington-Yorke) Shreveport, La., h  
Brown Trio, Tiny (Bonanza) Reno, nc  
Burns, Vince (Marine Room) Stuart, Fla., nc  
Burton Trio, Joe (Brass Rail) Chicago, nc  
Cassella, Danny (Capitol) Chicago, nc  
Cavanaugh Trio, Page (Bocage) Hwd., nc  
Chittison, Trio, Herman (Village Vanguard) NYC, nc  
Columbus, Chris (Small's Paradise) NYC, nc  
Coty, Red (Crown Propeller Lounge) Chicago, nc  
Dardanelle Trio (Dixon's) NYC, nc  
Davis Quartet, George (Jump Town) Chicago, nc  
DeLuz, Milton (Slapsy Maxie's) Hwd., nc  
Down Beaters Quartet (Tabu) Hwd., nc  
Ewing, Bill (Chickasaw) Columbus, Ga., nc  
Ferguson, Danny (Partridge) Augusta, Ga., h  
Five Blazers (Tailspin) Chicago, nc  
Froeba, Frank (Victoria) NYC, h  
Gardner, Poisson (Streets of Paris) Hwd., nc  
Heard, J. C. (Cafe Society Downtown) NYC, nc  
Henderabott, Haydr (Zephyr Room) Cleveland, nc  
Howard, Paul (Virginia's) Hwd., nc  
Jordan, Louis (Billy Berg's) Hwd., nc  
Liggins, Joe (Savoy) Hwd., nc  
Manners, Bob & Music Makers (Hutton's Grille) Cleveland, nc  
Moffett, Deke (Patio) Cincinnati, nc  
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Nichols, Red (Morocco) Hwd., nc  
O'Brien, Hack (Club Alcyon) Hwd., nc  
Ois Trio, Hal (Vanity Fair) NYC, nc  
Parenti, Tony (Jimmy Ryan's) Riley, Mike (Swing Club) Hwd., nc  
Robie, Chet (Carlo) Chicago, nc  
Samuels, Billy (Paeleto's) Chicago, nc  
Saunders, Red (Band Box) Chicago, nc  
Sharp Trio, Freddie (Chin's) Cleveland, nc  
Tewarden, Jack (Suede-Q) Hwd., nc  
Thompson, Ken (DINapoli's) Waterbury, Conn., r  
Van Damme, Art (WMAQ-NBC) Chicago  
Vera, Joe (Giant Hat) Chicago, h  
Vias, Nick (Huddle Inn) Chicago, nc  
Voye, Tay (Duluth) Duluth, Minn., h  
White, Quartet Johnny (Rounders Club) Hwd., nc  
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Anthony, Ray (Chase) St. Louis, Clang. 2/18, h  
Armstrong, Louis (On Tour) JG  
Arnaz, Desi (Bob Hope Show) NBC, Hollywood  
Arnold, Arnie (Mayflower) Akron, h

Back, Will (Muehlbach) Kansas City, Mo., h  
Banks, Jimmy (Cavalier) Virginia Beach, Va., h  
Barnet, Charlie (Strand) NYC, t  
Bassie, Count (Paradise) Detroit, Opng. 1/31, t  
Beneke, Tex (Capitol) NYC, t  
Benson, Ray (Pelham Heath Inn) Bronx, N. Y., nc  
Berkey, Bob (Washington-Yorke) Shreveport, h  
Bothwell, Johnny (On Tour) GAC  
Brandwynne, Nat (Statler) Washington, D. C., Clang. 2/8, h  
Brewer, Teddy (Skyway) Texarkana, h  
Brewster, Nick (Cleveland) Cleveland, h  
Brooks, Randy (Meadowbrook) Cedar Grove, N. J., Clang. 2/9, nc  
Buss, Henry (Palace) San Francisco, h  
Butterfield, Billy (Donahue's) Mt. View, N. J., Opng. 1/30, nc  
Byers, Verne (Rainbow) Denver, b  
Byrne, Bobby (Roseland) NYC, b

Campbell, Hal (Adams) Phoenix, h  
Carle, Frankie (Clic) Philadelphia, Clang. 2/5, nc; (Pennsylvania) NYC, Opng. 2/10, nc  
Carlyle, Russ (Blackhawk) Chicago, nc  
Cassell, Allyn (Trianon) San Diego, b  
Cavallaro, Carmen (On Tour) MCA  
Chester, Bob (On Tour) MCA  
Clancy, Les (Belvedere) Shreveport, La., nc  
Claridge, Gay (Chez Paree) Chicago, nc  
Coleman, Emil (Waldorf Astoria) NYC, h  
Cook, Harry (Colosseum) Hollendale, Fla., h  
Crosby, Bob (Orpheum) Minneapolis, Opng. 1/30-2/5, t; (Chicago) Chicago, Opng. 2/7, t  
Crump, Bill (Club Monogio) Buffalo, nc

Dale, Avon (Melody Hill) Riverside, Ill., Clang. 2/2, nc  
Davidson, Cec (Rio Cabana) Chicago, nc  
Dobbins, Tiny (Turk Club) Santa Anita, Cal., nc  
Donahue, Al (Avodon) Los Angeles, Clang. 2/3, b  
Donahue, Sam (On Tour) GAC  
Dorsey, Jimmy (Pennsylvania) NYC, Clang. 2/8, h  
Dunham, Sonny (Cotillion) Blackburg, Va., 2/7-8, nc

Eberle, Ray (On Tour) GAC  
Eckstine, Billy (Regal) Chicago, 2/7-13, t  
Ellington, Duke (Palace) Columbus, 2/8-5, t; (Earle) Phila., 2/7-13, t  
Erwin, Gene (Chin's) Cleveland, r

Ferguson, Danny (Tommy's Supper Club) Lake Charles, La.  
Fisher, Buddy (Trianon) Philadelphia, h  
Flonke, Emil (Paradise) Chicago, b  
Foster, Chuck (New Yorker) NYC, h

Garber, Jan (On Tour) MCA  
Glaser, Don (Prom) St. Paul, b  
Goodman, Benny (Victor Borge Show) NBC—Hollywood  
Gray, Glen (On Tour) MCA

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Hayes, Sherman (On Tour) MCA  
Henderson, Fletcher (DeLina) Chicago, nc  
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Herbeck, Ray (Meadowbrook) Culver City, Cal., Clang. 2/2, nc  
Howard, Eddy (Commadore) NYC  
Hudson, Dean (Hippodrome) Baltimore, 1/30-2/5, t  
Hummel, Bill (Pleasure Club) Lake Charles, La., b

Jones, Don (Washington Inn) Mamaroneck, N. Y., nc  
Jordan, Louis (Billy Berg's) Hollywood, nc  
Johnson, Buddy (Paradise) Detroit, 2/7-13 t  
Jurgens, Dick (Aragon) Chicago, b

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Kasell, Art (Aragon) Ocean Park, Cal., b  
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King, Henry (Flamingo) Las Vegas, Nev., nc  
Kirk, Andy (On Tour) JG  
Klady, Stephen (Sheraton-Belvedere) Baltimore, h  
Krupa, Gene (State) Hartford, 1/31-2/2, t

LaBrie, Lloyd (Club Castel) Rayville, La., nc  
Lange, Bill (Club Royal) Toledo, nc  
LaSalle, Dick (Carillon) Washington, D. C., h  
Lawrence, Elliot (Paramount) NYC, Clang. 2/4, t  
LeBaron, Eddie (Ciro's) Hwd., nc

Lombardo, Guy (Roosevelt) NYC, h  
Lombardo, Victor (Sherman) Chicago, Opng. 1/31, h  
Long, Johnny (Topper) Cincinnati, 1/31-2/2, nc  
Lopez, Vincent (Taft) NYC  
Luneford, Jimmie (On Tour) GAC

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Monroe, Vaughn (Palladium) Hollywood, Opng. 2/4, b  
Mooney, Art (Rustic Cabin) Englewood, N. J., nc  
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Sanders, Joe (Club Martinique) Chicago, nc  
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Scott, Jerry (Lake) Gary, Ind., h; Opng. 2/17, (Tycadero) Evansville, Ind., nc  
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Slack, Freddie (Tune Town) St. Louis, Clang. 2/3, b  
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Spivak, Charlie (Palladium) Hollywood, Clang. 2/2, h  
Stabile, Dick (Aragon) Ocean Park, Cal., b  
Stone, Eddie (Belmont Plaza) NYC, h  
Stratner, Ted (Biltmore) NYC, Clang. 2/5, h  
Strand, Manny (Earl Carroll's) Hwd., nc  
Strong, Benny (Last Frontier) Las Vegas, Clang. 1/30, h  
Struck, Frank (Alpine Village) Cleveland, r  
Stuart, Nick (Plantation) Dallas, nc  
Sudy, Joseph (Bismarck) Chicago, h  
Sykes, Curt (Trianon) Seattle, Wash., b

Thornhill, Claude (Sherman) Chicago, Clang. 1/30, h; (On Tour) WM  
Towne, George (Edison) NYC, h  
Tucker, Orrin (Mark Hopkins) San Francisco, h  
Tucker, Tommy (On Tour) MCA

Van, Garwood (Statler) Detroit, Mich., h  
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